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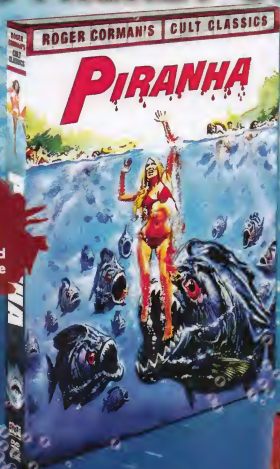
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ON THE COVER: The Walking Dead premieres on AMC this October

LETTER FROM THE EDITOR:

This is a very special issue of *HorrorHound*, not only due to its numerical achievement. (How many newly launched horror magazines make it to issue #25?) But this issue also marks another accomplishment – international distribution with an increase in our North American presence as well. So, many readers will be discovering *HorrorHound* for the first time ever. And what a great issue to do so with.

This month, hot off the heels of the 2010 San Diego Comic-Con, we have an unprecedented display of quality interviews and articles with some of the biggest names in genre filmmaking, including Roger Corman, Wes Craven, Frank Darabont, Paul W.S. Anderson and M. Night Shyamalan! Our cover story features the first-ever television series based on a zombie apocalypse. And our *HorrorHound* Retrospective happens to place focus on the greatest modern horror author – Stephen King. What a great collection of write-ups and amazing accompanying photographs!

For our retrospective this issue, we tackle the first three feature films based on King's works. This will be the first in a yearly tradition of King retrospectives, which we hope fans will appreciate throughout the coming years. We also prepared a piece on the history of Stephen King's work on the small screen. Since the 1970s, King tele-adaptations have horrified families, and what better time to celebrate those horrors?

Last issue we teased at another similarly-themed article about the history of horror in television. This article became quite the undertaking and just prior to putting together this issue, we decided to push it back to *HorrorHound* #26, in order to give it more time to develop. In its stead, we boast some of the best movie news coverage we have presented to date, with special thanks to the mega-San Diego Comic-Con event, which provided too many opportunities to create content for this issue. We hope you enjoy.

– Nathan Hanneman (Editor-in-Chief)

September/October 2010

The logo for HorrorHound magazine, featuring a stylized skull with a wide, toothy grin and the word 'HORRORHOUND' in a large, bold, sans-serif font.

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My Soul To Take,
Devil, etc.

DVD NEWS:
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Exorcist, Maniac,
King Kong, etc.

TOY NEWS:
Hammer Horror,
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LETTERS ♣ LETTERS ♣ LETTERS ♣ LETTERS ♣ LETTERS

LETTERS OF THE MONTH

I'm a huge fan of *HorrorHound*, I love reading the retrospectives and the little "Did You Know?" snippets at the bottom of each page. With every issue I receive I always think to myself, "There aren't many memorable female characters discussed ..." Then I got the brilliant idea of trying to compile a list of the "Best Women in Horror" and thought that maybe this is a good idea for you guys. I don't know how many female readers you all have, but I think it would be great to read about (the otherwise "male dominated" genre) the opposite end of the spectrum ... the chicks! I watch many a horror movie and figured that the more recent, the more gratuitous "boobage" there is, what ever happened to the movies with the strong, bad-ass or just down-right frightening women in horror (e.g. Ellen Ripley, Annie Wilkes, Clarice Starling)? I have always loved the horror genre, but I think that the women need some credit! Rhiannon Pantzer (Portland, Oregon)

Thanks for the letter Rhiannon. We think that's a great idea. In fact, we urge readers such as yourself to mail or e-mail *HorrorHound* your picks for the greatest women in horror. Just send your letters to the address located at right, or via e-mail: mail@horrorhound.com. We will print your letters or votes in a later issue of *HorrorHound*! ~ HH

Love the magazine. I had all of them at one point in time, but I had to sell a bunch of the older out-of-print issues to pay some bills. I work part time at a comic shop that carries it and I get excited every time I see *HorrorHound* on the invoice. But I do have one comment/criticism: is there a reason you guys seem to avoid mentioning *The Walking Dead*? Maybe it's in an issue I don't have. But with as big as the comic has become I would think that *HorrorHound* would be all over it. Have you seen the zombies from the TV series? The quality and detail is jaw-dropping. I think it's about time *HorrorHound* gives *Walking Dead* some respect.

Other than that, *HorrorHound* rocks. Maybe I'll get lucky and have the opportunity to get out to one of your *HorrorHound* Weekends soon, or you'll bring one to the East Coast (nudge, nudge ...).

Matt Halsey (Edison, New Jersey)

Your retrospective article on Lucio Fulci's *City of the Living Dead* in issue #23 was everything I was hoping it would be - and more! Mike Baronas' life-altering experience of seeing Fulci's hallucinogenic masterpiece perfectly reflected my own: I, too, discovered "COTLD" in my mid-teens and it scared the living hell out of me like nothing I had ever seen before or since. (I couldn't bring myself to watch it again for a while because it scared me so much!) But now it's my all-time favorite Fulci film and it got me terminally addicted to European cult-horror cinema. I've been collecting Fulci's films and Fulci-related paraphernalia ever since and issue #23 of *HorrorHound* is a most welcome addition to my collection.

Michael Bolvary (Toronto, Ontario, Canada)

Greetings, I just finished reading *HorrorHound* #24 and, as usual with your magazine, it blew me away. I loved your previous write-up on horror movies that need to be released on DVD and your latest was even better. Hopefully, the companies who own the rights to these lost gems will again see the demand and release them ASAP.

I also wanted to commend you on your *Friday* the 13th retrospective. Seeing the first two "Friday" films when I was 12 years old, single-handedly turned me into the *HorrorHound* fan I am today (and always will be). I particularly liked how you had different writers celebrating each film in the series, even the lesser-known entries (especially *Part 5* which is one of my favorites).

Starmummy

Hello there, I couldn't help but notice the e-mail at the bottom of the *Fantasm* page looking for fanatical horror freaks ... if you still are in need or seeking photos or info let me know! I have tons of rare and weird horror movies and merch from collecting for YEARS and I'd be glad to submit them for a future issue of *HorrorHound*. Thanks for your time!

Mike Biggs

Thanks Mike. We decided to print your letter due to the volume of similar e-mails we have been receiving as of late. You can send *Fantasm* pics to *HorrorHound* via e-mail (mail@horrorhound.com) or snail mail (address at right). We have dozens of potential *Fantasm* entries archived; however, we pick each issue's spotlight randomly. So if you have yet to see your collections in the pages of *HorrorHound*, don't worry - you still have a shot. As for the type of photos you should send, Mike - just be sure to include a number of varying photographs, a pic of yourself (all in high-res) and a brief bio.

I first want to start by saying, that *HorrorHound* is THE best horror magazine out there. There is no competition. I first heard about you guys on the Night of the Living Podcast. They were talking about what a great time they had at *HorrorHound* Weekend, and also mentioned that *HorrorHound* was a magazine. From then on, I needed to find a copy. It took me a while, but I found one and I am now subscribed! Not going to miss a single issue. I loved the *Friday* the 13th Retrospective that you did in the last edition. I read it four times! It was so fun to read about one of my favorite horror franchises. It told me some stuff I never knew about "Friday"! I can't wait for future issues, and more GORE! Thank you all who work hard on releasing this amazing magazine every two months.

Manny Rodriguez (Sparta, New Jersey)

I first became a *HorrorHound* fan after I met *HorrorHound* and *Horror*'s Hallowed Grounds writer, Sean Clark. You guys certainly know your horror and what are considered cult classics. After reading each issue, I have been buying classic horror movies that I've never seen. *HorrorHound*: "A cult-classic horror magazine!"

Brock Papineau

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*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

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FROM GHOST HOUSE PICTURES AND DIRECTOR DAVID GREEN



**A TERRIFYINGLY TWISTED TALE
ABOUT TWISTED TAILS**



COMING THIS OCTOBER



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by Jessica Dwyer

Wes Craven is a master of horror. No one disputes this fact. You can't really, considering that he is the father of Freddy Krueger (one might say the first of the hundred bastard maniacs). He was in a way the progenitor of torture horror with his film *The Last House on the Left*. Add to that list the gritty and bloody *The Hills Have Eyes* and the self-referential brilliance that is *Scream*. ... Within the horror genre, Wes Craven is to film what Stephen King is to the written word.

Craven also isn't one to pull punches when it comes to children and death in his movies. In fact, he's an equal opportunity "put at risk" filmmaker. "*Hills*" had a baby in the clutches of mutant cannibals. *The People Under the Stairs* had a street-wise kid, no more than 12, being chased by insane wannabe parents who kept children locked in the walls of their home. And let's not forget *New Nightmare* and the attempts on Heather Langenkamp's fictional son by the embodiment of evil known as Freddy. As with real life, age isn't a factor with Craven. We're never truly and completely safe, no matter how sweet and innocent we are.

Which brings us to 2010 and the first horror film to be directed AND written by Craven since 1994's *New Nightmare*. *My Soul to Take*, originally titled 25/8, is a coming of age tale – Wes Craven-style.

"*Soul*" takes place in a small town where a deceased serial killer comes back to murder and take the souls of the seven kids who were born the night he died. In the film we see the lead character, "Bug," grow up fast as his friends disappear around him, the killer snatching them away one by one.

Retooled for a 3D theatrical release (October 29th is the current drop date), the film sounds like a dynamic return to form for the director who has been focusing on producing and writing as of late, followed by the much anticipated *Scream 4* in 2011.

Wes Craven took time to talk to *HorrorHound* about his latest foray in the world of scare, as well as his take on what the 3D trend means to the industry and the origins of his many stories of kids facing adversity.



HorrorHound: Just as a fan of your work, I have to tell you that this is something I'm looking forward to. I think this is the first pure horror film that you've directed since *Cursed*.

Wes Craven: Embarrassingly so. I was producing some remakes of my own, and this is the first thing I've written and directed since *New Nightmare* (except for *Paris Je t'aime*, the five-minute segment in that).

HH: What brought on the urge to do a new horror film after so long, and doing triple duty on it as well?

WC: It was really just an opportunity. My wife also produced; she was really the one who did all the heavy lifting. It was a chance given to me by Andrew Rona, then of Rogue, to do something that was just totally my own. I pitched him an idea and he liked it very much. It gave me an opportunity to be the



"auteur," which you don't always get. That was just tremendously attractive.

HH: How much control does it really give you doing all three of those jobs (writing, producing, directing) on a film?

WC: This was complete control. I mean final cut and everything, so this was really our film. I worked with Andrew on all the *Scream* [films] because he used to work for Bob Weinstein, so I knew him very well and for a long time. We have a very close and good working relationship, so it was about ideal as it gets.

HH: That's great to hear – in this day and age you hear so much about studio interference and things like that.

WC: Well, it was also written by me and directed by me. It was completely forming, making a film that was completely yourself. It's a great feeling and a wonderful gift from a studio and Andrew Rona.

HH: What can you tell us about the movie without giving too much away? I know the basics of it. It looks very creepy.

WC: Well, I do call it "*Stand By Me* with knives" because it is really. I had this rare opportunity to make a film I'd like to see. When people ask me, "What are the basics for writing a film script?" I tell them, "Write a film that you've never seen before in any way shape or form that you'd like to go see."

So it's not like *Saw 10* or anything I've ever seen. It's got a lot of humanity to it, it's got a lot of humor. And it's really a coming of age movie, with even younger characters than a horror film is usually set with. More in the range of a *Stand By Me*, so it has a certain innocence to it ... even as kids are getting killed and all that.

A lot of times it's very scary, but it also has this wonderful arc of the lead



character Bug – that's his nickname, his actual name is Adam. He starts the film incredibly naive, some of the kids even suggest slow. And as his friends die, he inherits their attributes and their intelligence depending on the character. So you see this kid grow up before your eyes, sort of mirroring (in an exaggerated way) the way kids turn into adults right before your eyes. It's unique in that way that he sort of becomes a composite character of all of his friends and the people all around him as they are killed by this ruthless killer. He becomes more powerful, more smart, canny and able to fight. It's a lot of fun to watch that performance.

HH: There is that great story about what inspired Freddy Krueger. What inspired this new supernatural boogey man?

WC: In an odd way, this is probably one of my most personal films. People are always saying, "Why don't you do a movie about growing up a fundamentalist, growing up in the world that you grew up in?" [My Soul to Take] is really inspired by my own life, coming out of this fundamentalist church and going out into the world feeling very naive, not being aware of a lot of things. And then just sort of learning and taking on attributes from the people I met in the course of teaching and making movies that I wouldn't have had just by living in a vacuum.

So I think my own life, if you'll allow me, is sort of the inspiration for it. It's a sense of moving from innocence to knowledge. "The gaining of wisdom" is the phrase that kept coming to my mind. It's a phrase used often in philosophy – that moment in your life where you start to have knowledge, not just of what this is or who was born on what date but the gaining of wisdom on how life itself works. That is what this film is about in a way, trying to stay alive while somebody is trying to kill you ... and you can't figure out who it is.



HH: You have a real knack for kids with parental issues and it sounds like you draw a lot of that from your own personal history with growing up in that kind of environment.

WC: Yes. I had a father who was quite a mystery to me. He died when I was quite young. I have very few memories of him, some of which are scary. Not that he was a horrible person, but I think that he was stern. One level of that is trying to figure out who your father really was, and the second level is trying to find out how much of your father is in you. That's something that really fascinates me, and Bug's character is like that. He's on a search for who his father was – his mother is a single mom. Who his father was and what role his father had in his life and the life of the community becomes more and more relevant to the mystery he's trying to solve. I don't want to give away too much more of it because it could ruin the movie, but it is a son's journey as well as the audience's journey into the boy's journey.

HH: This is being presented in 3-D, and it's a retroactive processing of the film. How is that going to work?

WC: Well, this is a very interesting thing to me. The film was shot in 2-D, and I remember thinking it would be in 3-D. The film has gone through delays due to the studio changing hands, and then defining itself, Rogue from Universal. Then there was a long period where we were just waiting for everyone to get their affairs sorted out.

During that time, 3-D sort of hit, and obviously after *Avatar*, the sense was to compete in the market we had to have a 3-D version of the film. I have to tell you I agonized over this, because of the *Clash of the Titans* bugaboo, "Something didn't really look right, it was rushed," and so forth.

The studio asked me to go look at *Clash of the Titans*, the way it looks when it comes out of the place that does the conversion. I thought I was going to see this horrible murky thing, and I went in and the film looked fantastic. So I asked, "What is the difference between how this film was released and *Avatar*, where no one was complaining about it?" And it had to do with the qual-

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ity control that was exerted by Cameron and everyone working with him to ensure that every theater that was showing *Avatar* was showing it properly and the fact that [*Clash*] was rushed into release. Because the projection of 3-D is very, very different – you have to have a projector that is properly calibrated, because the light level is much, much higher than is normally required. A lot of theaters will cut corners in that area. But the actual product as it came out of the lab was quite wonderful.

And I started to think ... someone compared 3-D to the difference between movies without sound and after sound. I said, "Okay, during that transition period, some people said that 'movies shouldn't have sound,' right? I don't want to be one of those people. Why don't we take this film – it's not spears coming into your face and into the audience but it does have wonderful lyrical and dream-like passages. What if we did it subtly and don't hit you over the head with it, but sort of explore the possibilities of 3-D in a way that isn't sensational but subtly changes the way the brain actually sees it?" That concept really appealed to me.

So, it's there in 3-D for those that want to explore this emerging world and it's there in 2-D for those that would rather see it that way. Frankly, I'm taking a chance, but I felt like this is the best opportunity for the film to get out there to as many eyes as possible and to explore (as I'm exploring) the notion of 3-D as something that is going to be pervasive as opposed to something that is merely a novelty. I thought this was the time to do it.

HH: That's probably the best answer I've gotten. I know a lot of directors are sort of anti-3-D. But it sounds like you took an approach of, "I want to see the depths of what they are doing with this and why."

WC: It was almost the same month that Roger Ebert came out and said, "This is a travesty and no one should be subjected to this technique." Then people like Scorsese and Tim Burton were using it as the next step in film evolution. I just decided to take a more proactive approach to it and to remain engaged in it.

Even though I'm directing another film now, the studio has been great. They're flying people out – I mean, I'm in the middle of Michigan and we're watching our film in a local theater that's state of the art – and continuing the process with me. Very much as the auteur of it all.

HH: This sounds like the next leap into horror. Going away from just pulling you into a spectacular death scene that splatters you in the face, but more into the actual feeling and sense of what is going on in the film, what actually makes it scary.

WC: I'm asking my audience to take a leap with me. How about a horror film, a different kind of horror film? One with areas of innocence and humor, while scary and a mystery at the same time as well? I hope they'll come with me on that journey. It's not like anything they've seen, although it has elements of everything of mine they've seen, which is a combination of humor and good character stuff and very, very scary stuff.

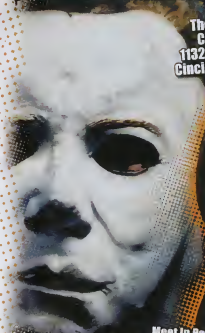
Look for *My Soul to Take* in theaters on October 29th in both 2-D and 3-D. Wes Craven's next film, *Scream 4*, is also set for a April 15th release (see future issues of *HorrorHound* for further information). *All dates tentative to release.

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THEN AND NOW

Then and Now returns this issue with the latest batch of remakes! Oftentimes the films are inferior to their original counterparts - but how about their movie poster art? We decide which better sells the film.



The latest poster for *Piranha 3D* is really good. But really good is still not enough to beat an iconic Roger Corman design.



Let the *Right One* be a remake released in August, re-titled *Let Me In*. The original poster is too good to stand a chance. Classic win!



The new poster for *I Spit on Your Grave* is a modern twist on the iconic one-sheet. Almost a tie, the original wins!



The original Japanese poster for *Don't Look Up* was creepy, but too simple in design, almost forfeiting its content. New win!



This one's a little bit of a toss-up. *Don't Be Afraid of the Dark* was never released theatrically, and this new Guillermo Del Toro movie poster is a Comic-Con exclusive. Regardless, new win!

...and the other posters you would like we go need to be lost!

DEVIL: Going to Hell with M. Night Shyamalan

by Jessica Dwyer

Many may see a parallel between M. Night Shyamalan's career and his latest film project - something that goes up and down, very similar to M. Night's 10-plus years of filmmaking. The last few films haven't been easy for the director/writer/producer and sometimes actor, but his latest project looks to be something fans may want to get on board with ... all the way to the penthouse.

Night's latest is a return to the genre that started it all - the one that helped make "Shyamalan" a household name in Hollywood. Yet even in returning to the horror/supernatural genre, Night is doing something he's never done before - neither directing nor writing the script himself.

For *Devil*, Shyamalan came up with the concept of the story, then handed that off to writer Brian Nelson (the man who wrote the screenplay for *30 Days of Night* as well as the brutal *Hard Candy*). He hired a directing duo in the form of Drew and John Dowdle - the men behind one of the most disturbing horror films of the last few years, *The Poughkeepsie Tapes* (as well as the US remake of *Quarantine*), to helm the movie. With this kind of behind-the-scenes muscle, it's obvious that M. Night's out to create something terrifying.

Night intends to create a series of stand-alone films entitled *The Night Chronicles*. Three in total are expected to be produced, and they are all connected solely by the fact they are all supernatural tales and that Night has inceptioned the "idea" for each of the stories, as well as acting as producer. As of now, each film is going to have a different screenplay-writer and director behind the camera.

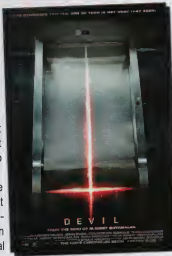
The first film, *Devil*, takes place in an elevator for the majority of the movie. A seemingly random group of people are trapped as the elevator is stuck between floors. What is soon discovered is that one of these occupants is in fact the devil (hence the title). From the trailer that has been making the rounds, the film looks creepy, as well as claustrophobic, and the debate is already raging on who of the people in the stranded car is the Prince of Darkness.

M. Night Shyamalan took the time to talk to me about the film and about his first time handing the reigns of a project over to another person.

HorrorHound: We're pretty excited about this movie. The trailer looks like something I haven't really seen before - the style and the concept.

M. Night Shyamalan: It's fun to do ... I haven't done a straight scary movie ... that was the intention for a long time.

HH: This is one of the first projects you've done where you've really handed over the project to someone



else, specifically the director's chair. Was that difficult for you to do since you've done nearly everything on all of your previous films?

MNS: You know, I get that it could have been difficult, but if it was, I wouldn't be able to tell you. And the reason for that was, genuinely it turned out to be everything I hoped it could be. The main motivation, I think, ultimately was to tell more stories. I love writing stories and coming up with stories and stuff like that. Because it takes so much time to direct a movie and it takes so much focus, I couldn't tell all the stories that

I was writing at the desk.

The second motivation was I wanted a kind of community of filmmakers to be a part of. I was very jealous reading stories of groups of filmmakers that grew up together and shared each other's ideas and worked together. This felt like a wonderful way to build a fraternity or a community of filmmakers that I could become close with and have these creative back-and-forths with and learn from. All of those things.

John and Drew and Brian Nelson have all become that for me. As we go into the next *Night Chronicles* it's growing between the writers. It's fun just to have like-minded people banter ideas about.

It ended up being unbelievably positive. I think initially it was difficult to let go of the idea. I secretly wanted to make it for myself for a long time. I think that's the criteria for the idea, that they should be painful to let go of. Otherwise, they aren't something I would value.

After the initial hand over ... once it starts becoming someone else's version of your idea, it becomes a separate thing entirely. And you start becoming supportive of that version of it.

HH: I didn't realize it until recently that John and Drew had directed the *Poughkeepsie Tapes* - one of the creepiest movies I've seen in a while. It messed me up.

MNS: That's a good way to put it. That should be on the



M. Night Shyamalan on the set of *Devil*.

poster in quotes, "It messed me up." Because that's the exact way I felt. I just moved into a new house and that was the first movie I watched in the new house, and I'm like, "This is great, now I don't even feel like living here anymore." I should have watched this at the last house, so I don't ever want to go back. The thing that's great about it is that it really resonates. It stays with you. It's sticky. These guys are amazing. It really just struck me as audacious filmmaking.

HH: What inspired you to want to do a trilogy?

MNS: Well, it's not really a trilogy. It just so happened we sold three movies. It could have been two or four, just on the amount of ideas. But we wanted to make sure that it was understood that it was a series of ideas. They don't have anything to do with each other or anything like that. They are just three separate ideas. They all deal with eerie supernatural subjects.

HH: Are all going to be supernatural, horror-types of films?

MNS: Yes. Some will lean less towards horror than *Devil* does, but some will be a good cousin, in that same brotherhood. They are all variations of those colors.

HH: Now, I know *Twelve Strangers* is the second film. But the third film ... there's the rumor going around that you're going to work with Bruce Willis again?

MNS: No ... but he'd be great in one of these *Night Chronicles*.

HH: So you seem to be going back to this horror mentality which I support fully.

MNS: Yeah, and when you get into that headspace, I started thinking about some movies down the line. I was like ... Oh, this is a cool horror thing. And you start thinking about these things fully. And you start working on a movie for this type of *Devil*. And you start thinking in terms like that.

It was never an agenda to make horror movies. In fact, it was more of an agenda to make it broader through the body of work, but it's so nice to work on it. I really do love the genre a lot.

HH: Since you are one of these people who seem to have numerous stories in their head all the time, would you ever be interested in doing an anthology film with three or four stories together, like an old *Amicus* or *Hammer* film?

MNS: You know, that's funny. I was just asked this recently. It's not something I've ever considered. It's an interesting idea because I have all these ideas in my notebooks that never could work in a three-act hour and a half or two hour-structure, but maybe they could work better in a 30 minute-structure. And having three of them together would work.

HH: I know you've been asked this before, but now that you've got more of a body of work under your belt, I'd like to know how you feel about this. You've been sort of monickered "Mr. Twist Ending." Has that been a bit of a curse for you now?

MNS: I don't mind twists for sure. It's just that's not really what I do all the time. It's confusing to me. To my great detriment, I don't think about how people are going to receive an idea. I just sit down, and if it's something I love, I write, and then we go make it.

I think of it as probably more akin to a painter making a painting. You don't go around thinking, "What was my third painting before this?" and "How will they relate this painting to the one before this?" You don't do that, you get caught by something, and you do your very best to express that feeling you're having.

It's two different things, I guess. The field that we're in ... the filmmaking field is so tied to perception and public context that it's a different thing to what a artist or sculptor would have dealt with in the 1700s or the 1800s. It's a different thing because it's so directly tied to how it's received. It's an incredibly complicated thing to have expectations attached.

HH: Into that too ... how has the Internet played a part in this? Because

there's so much good that can come from it as well as the negativity. I believe with *The Village* there was a leak of the script that happened. How do you deal with this?

MNS: It's a fascinating thing because it's changing so fast. I mean, every time I put out a movie, the context has changed. And I'm seeing it change so dramatically. I mean, from 1999 to now, in just 10 or 11 years, it's not even remotely the same field anymore. Especially here in the US, it's changed dramatically. In other countries, it's not quite as rapid a shift in how things are told, perceived, or where the context comes from, you know?



It's extremely different as from, let's say, the '70s when a movie would open in a handful of theaters across the country and play all year long. It would be a slow burn as people got to know it and get a sense of what it was. There were no expectations other than the movie. So it was without context, you could go see a movie without context because back then the marketing machine was very small. It was basically an ad in the paper, word of mouth and walk-in traffic.

Their first reaction to a movie would be without expectations. People would come out and say, "Hey I just saw this movie and it was really cool. It was really dark. And it did this, you should check it out." And that's how it would go as opposed to, "Hey, I saw this and I thought it was this, and then I watched it and it was this." Inherently because of the machine now and because of the Internet, there's so much put onto what they think it's going to be.

HH: And the experience a lot of times is ruined.

MNS: Exactly. I mean, if I tell you I'm going to give you the best soda, the all around best soda, and then I give you tea ... I give you what I think is the best tea I can make ... you're still gonna hate it because you weren't expecting that. It's interesting because it really is preparing your taste buds for something, your mind and body are acclimated to something and it's never accurate. And it's fascinating. As an original filmmaker, it just adds to the problem because I can't even call it a soda or a tea ... I'm gonna have you drink something that I don't even know what it is, but how do you like it? But we're selling it as a soda. You know?

HH: There's some stuff you can't really put a title on, but they try.

MNS: Exactly, because the machinery leads, but in like in 1975, it didn't lead. It followed; the buzz was way later, almost months later.

HH: The turn-around in theaters now is so quick ... that if you're not banking in week one, you're gonna be kicked out to make room for the next film.

MNS: Right, it's so high speed. And more and more about the opening weekend. It's the way of the world. It's cyclical, maybe it'll flip back around at some point. Maybe someday, somebody will say: "Hey, I've got a crazy idea. Let's make a great movie and not promote the hell out of it. And let's just keep it in the theater for six months and see what happens?"

RESIDENT EVIL: Afterlife

by Nathan Hanneman



On September 10th, Milla Jovovich, Ali Larter and producer/director Paul W.S. Anderson return to the world of the undead – *Resident Evil: Afterlife* – for the fourth installment in this popular horror/action franchise. And this time, they are bringing along Wentworth Miller (*Prison Break*) who is introduced as Chris Redfield, Claire's (Ali) brother. The film picks up soon after *Extinction* ended, with an army of Alice (Milla) clones and a group of survivors from a zombie apocalypse trying to find a safe haven from the world of the undead ... a search that takes them right into the heart of the evil Umbrella Corporation. We had the opportunity to sit down with Paul W.S. Anderson to discuss this new installment, which also marks his return to the *Resident Evil* director's chair since the first movie was filmed back in 2002. And it also happens to be the first in the series to feature

from the games, but change the order and storylines of how they unfold, such as *Afterlife*'s introduction of the Executioner Majini. Do you generally have to get permission from Capcom on all these altering decisions?

PA: I always run the stories by them. They read the scripts and give comments. I would never want to kill a character that they want to use in the next game. We are very respectful about the video game. Although we are telling different stories and introducing new characters, I kind of feel like this is always what the video game does itself. I always find it kind of funny when real hard-core fans ask, "Why can't you just do the mansion with Barry Burton? Just do that!" but in a way, the game, and one of the reasons I think *Resident Evil* is a very successful franchise, more so than others that fall by the wayside, is that they constantly evolved. After the first one, with everyone loving the characters from the first one ... did they do the same characters in the same mansion? Absolutely not! They used a completely new set of characters and they took the whole thing to Raccoon City. And it's that kind of reinvention and re-imagining that's kept the video game franchise strong and alive. And that's what we do with the movies. It's in the world of *Resident Evil*. It's in that world, but every installment has new characters and storylines.

HH: When Capcom premieres a new game with new characters, do you get excited and start thinking of ways to incorporate them into your stories?

PA: A good example of that is the dogs. I loved the dogs ever since I played *Resident Evil 2* when that dog crashed through the window and I was holding my vibrating controller, it just terrified me. But I have to say, after three movies with them, there is a limit to what you can do with dogs. Then I played *Resident Evil 5* and there were dogs again. But this time their heads split open and I thought, "That's freaky shit. I love this!" That's a perfect example of how the games re-enthused me to use those creatures.

HH: One of the biggest issues with 3-D right now is, that connection with the 1980s "throw things at the screen" cheese-ball mentality. *The Final Destination* last year reminded us how easy 3-D can be turned into a joke – with CGI tires flying at the audience. Is this something you had in your mind while filming?

PA: You know, what happened in *The Final Destination* – that movie was in post for a long, long time. I think they changed a lot of the deaths in the film, so a lot of things were last-minute additions. Everything we shot is in the movie, and it has all been designed. When I was at Comic-Con last year we had all the plans. Nothing's changed since last year. We do animations of the sequences so the complicated action and horror scenes exist as almost an animated film before we say action. They're very hand-tailored action sequences. So a bunch of CG shit flying at you? We have stuff coming out of the screen, but it won't look bad. The visual effects, we have been working on for a year. We are trying to raise the bar. So, will stuff come out of the screen? Absolutely. But will it look as bad as that tire in *The Final Destination*? Don't worry. It won't look like that.

HH: What do you think makes zombies so appealing as a form of storytelling?

PA: For me, it's a multitude of things. I think in the modern world there's a real genuine fear of a loss of individuality, and I think the undead speak to that. I think the idea of the dead coming back to life and being this unstoppable foe that just keeps coming and coming is kind of like a real primal fear, like claustrophobia or a fear of heights or water. What horror does is provide that primal fear. We come from this breed of hunters and gatherers who always risked that they would be hunted by something else. We don't have that anymore and I think that's what these films provide – those surges of adrenaline and surges of terror that you don't get anymore.



Hollywood's favorite new toy – 3-D!

HorrorHound: What challenges do you face directing your first 3-D picture?

Paul W.S. Anderson: If you work with any new technology, you have to expect it's going to be a little problematic, and certainly the cameras were a little twitchy, and you get less footage every day, less set-ups. The interesting thing was you just composed images in a completely different way because we used big 3-D monitors on set and you wear the glasses and you'd see the image in 3-D. I moved the camera in a completely different way than in the movie I did beforehand. I went with a much more classical approach to filmmaking with lots of dolly track and cranes and slightly slower choreographed fight moves. You get more fight moves in one take rather than going, "Cut, cut, cut, cut." It looked better in 3-D and allowed you to explore the space a little more. It really altered the way I shot the movie. I was excited because after 20 years of filmmaking, I felt as if I was making my first movie all over again.



I think that's what makes a mockery of these 3-D conversions, where they are shot 2-D and converted into 3-D. Having made a 3-D movie, you realize right from the production design you are designing sets that enhance the 3-D, you're designing interactive elements like rain or smoke. But if you are shooting 2-D, you don't know about that. I'm a complete convert. Everything from now on for me is 3-D. I'm convinced it's the future of entertainment. I think it's a paradigm shift in cinema, and those things don't happen very often. The introduction of sound ... of color ... and now 3-D. It happens once every 40-50 years. It's exciting to be a filmmaker while one of those is actually happening.

I remember when we wrapped [*Resident Evil: Afterlife*], which was December of last year. We were a 3-D movie, but it was no big deal ... "That's kind of interesting, making 3-D." ... And then *Avatar* came out and you went to your office that first week in January and all of Hollywood was like, "3-D!!! LOOK AT THESE GROSSES!!! Let's all be 3-D!" We just got on, doing what we're doing, which is making a real kick-ass 3-D movie. [It] will really get the first live-action 3-D movie of the year, because there hasn't been one this year. It's all been conversions. I think when people see what real 3-D looks like they will go, "Ohhh! That's why I spent an extra \$5 on a ticket. THAT is worth it!"

HH: Since the first film, you have utilized characters, creatures and story elements

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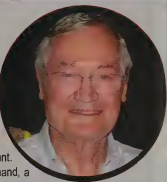
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10 QUESTIONS WITH Roger Corman

by Aaron Crowell



Every issue of *HorrorHound* we try to track down a director in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. This issue we had the grand opportunity to speak with 2009's Honorary Academy Award winner, Roger Corman – the director of such classics as *House of Usher*, *Pit and the Pendulum*, *The Raven* and *Masque of the Red Death* – and producer of such classics as *Piranha*, *Death Race 2000* and *The Fast and the Furious* (the originals). Here is the result ... 10 Random Questions:

HorrorHound: How do you feel about CGI effects? Do you think they have more potential to hurt movies or assist in the storymaking process?

Roger Corman: I like CGI. I think it's an excellent tool for filmmakers. I think the only problem is, that the filmmaker sometimes gets so involved in the CGI and other types of effects that the story suffers. I think CGI should not be the star. It's something to help the story and the picture.

HH: What's your favorite horror film?

RC: Boy, that's hard to say. I like the old German expressionist film, *Nosferatu*. I thought it was a brilliant film. It's still today, after all these years. Werner Herzog remade it back in the '70s, I believe, with Klaus Kinski.

HH: Why do most remakes not work on today's audiences?

RC: A remake is a remake of a successful film. Nobody makes remakes of a failure, to my knowledge. And a successful film was successful due to certain ingredients. The story, beginning with the director, along with the actors, come together in a unique chemistry, as it were. And when you attempt to remake it, you don't always capture that chemistry. You can still tell pretty much the same story, but there's a sort-of magic to a successful film, or a good film. Even in good faith, if you try to remake that magic, it can't always be done.

HH: What's the least known fact about you as a director?

RC: I don't know ... probably the fact that I do more preparation for a film than most directors. Shooting on a low budget and a short schedule, I can't make major decisions during a shoot. I must make those major decisions before shooting so that my time shooting, is just that – not trying to figure out what to do. I do that in advance.

HH: What helps you to fall asleep at night?

RC: Let me see ... I really try to take my mind off of the problems of the day. If I can free my mind of the problems, as everybody has problems, then I can go to sleep.

HH: What's more important: a script or a really good movie title?

RC: I think the script is the most important. Everything starts from the script. On the other hand, a good movie title can be a great help – if it's REALLY good.

HH: Have you ever greenlit a movie based on a title alone?

RC: Yes. Sometimes we have started with a title, not often, but occasionally have started with a title, but then we work as intensely as we can on the script. We will not shoot unless we think the script is in good condition. We will go for a rewrite, after rewrite.

HH: Do you think people should reinvest in the drive-in movie theater?

RC: I don't think so. I think drive-in movie theaters were of the period. I think today the audience wants better projection, better sound – the type of thing you can only do in a closed environment. You can't get equal projection and sound in a drive-in. I think they were great in their day, but their day has passed.

HH: What's your favorite film based on your own works?

RC: *Little Shop of Horrors*. Because it was a film we made just to see if we could make it, and we did! And it was a lot of fun!

HH: How involved are you in the filmmaking industry today?

RC: I'm quite involved. I don't make as many films as I did back in the day. Up until recently we were making 10 to 12 films a year. Now we're making five to six. We cut production in about half. Five to six is still more than most producers and production companies.

Roger Corman has a number of projects now available or currently in production, including the SyFy Channel low-budget, high-entertainment features such as *Dinosark*, *Sharktopus*, and *Dinocroc* vs. *Supergator*. Corman's Cult Classics features are currently being released in special edition formats and Blu-rays, thanks to Shout! Factory, including *Piranha*, *Death Race 2000*, *Rock 'n' Roll High School* and many others.

Special thanks to Ken Daniels and Fright Night Film Festival for their assistance in this article.



CHOICE CUTS:

HORROR ON DVD



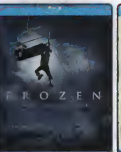
Ben Ketai, the man responsible for the FearNet original 30 Days of Night mini-series directs this direct-to-DVD sequel to the original David Slade film. Bonus features on the disc will include a commentary track, and a "Vampires Exist: The Gritty Realism of Dark Days" featurette. An additional featurette will accompany the Blu-ray.



September 21st marks the release date of the second season to the BBC's horror series, *Being Human*. This 3-disc set will include all eight episodes, complete with seven behind-the-scenes featurettes covering the various aspects of the show's production, and will also boast a few "easter eggs" for fans looking for some hidden extras.



We knew this fall would be special for horror fans when Warner Bros. revealed the release date of *The Exorcist* to Blu-ray. On October 5th, look for this set to include both versions of the film (original and director's cut), tons of featurettes, TV spots, commentary and more. A 40-page booklet will include a letter from director William Friedkin.



Anchor Bay plans on releasing the latest film from Hatchery director, Adam Green, to DVD and Blu-ray on September 28th. The film, starring Kevin Zegers, Shawn Ashmore, and Emma Bell, tells of the three skiers who are stranded on a chairlift who are tasked with the question of staying put and freezing to death or...



For those of us who still haven't witnessed the audacity that is *The Human Centipede*, good news: IFC will be releasing the flick on DVD/BD this October 5th. While no bonus features were revealed prior to this issue going to press, one has to question exactly how much insight into connecting people ass-to-mouth is needed?



In a month we are expecting Blu-ray releases of some of horror's most classic titles (*The Exorcist*, *Psycho*, *King Kong*). It seems exhaustive to acknowledge the fact that Fox Home Video will be ushering in the ultimate BD set for the *Alien* "Anthology" (opting out of their previous "Quadrilogy" title). While only including the original four films, this 6-disc set comes packed with everything, including the kitchen sink. More so, it will come packaged within an amazing three-dimensional statue of the *Alien* embracing an "egg," as shown above.

As for the films, the original *Alien* will be presented in its original theatrical version and the 2003 director's cut. *Aliens* will feature its original version and a 1991 director's cut. *Alien3* doesn't boast a director's cut, but does include its original and 2003 special-edition forms — same with *Alien Resurrection*. Over 12 hours of documentaries will be accompanied with cast and crew interviews, making-of featurettes, test footage archives, commentary tracks, deleted and extended scenes, trailers, photo galleries, isolated scores and something called "MU-TU-UR Mode." Look for this set in stores on October 25th.



As mentioned above, this fall's Blu-ray "gits" are going to be stellar. Case in point: 1933's classic — *King Kong*! Due September 28th, this mega-disc set will include a Ray Harryhausen and Ken Ralston commentary, interviews, featurettes and making-ofs, original test footage, theatrical trailer and more.



In what most fans are hoping truly delivers a Frog Brothers reunion that "The Tribe" failed to deliver, Warner Bros. releases the OTV third installment, *Lost Boys: The Thirst* on October 12th. This disc stars Corey Feldman and Jamison Newlander as they battle a massive horde of vampires in the town of San Cazador.



In *Blue Undergrounds* continued push for their titles onto Blu-ray, it comes as no surprise that this October 16th (on the 30th anniversary of the film's release), "BU" unveils *Maniac!* Bill Lustig's most controversial film is accompanied by two commentaries, interviews with cast and crew, trailers, TV spots and featurettes.



The Shout Factory's latest MST3K set (due November 9th) not only includes four amazingly funny episodes, never-before-released to DVD (Robot Monster, Bride of the Monster, Devil Doll and Devil Fish), but also includes a figurine of Gypsy the Robot (Shout! Factory has already released figures of Crow T. Robot and Tom Servo).



Another packed WB Blu-ray release comes in the form of the remake for *A Nightmare on Elm Street* — due in stores this October 5th. Extras for the BD will include a "maniacal movie mode," alternate opening and ending, deleted scene, a digital copy of the film and a "Krueger Reborn" featurette. A DVD will also be available.



Celebrating its 50th anniversary, Alfred Hitchcock's *Psycho* will be released to Blu-ray this October 19th. Extras for this "treaculously restored" BD include a commentary with author Stephen Rebello, a making-of, new and vintage interviews, newsreel footage, art and photo galleries and trailers.



After three years in limbo, Robert Galluzzo's highly anticipated documentary, *The Psycho Legacy*, is set in hi DVD this October 19th, thanks to The Shout! Factory. This comprehensive 2-disc set will be packed with interviews and clips, never-before-seen footage of Anthony Perkins and so much more.



Take a time warp back 35 years with this special-edition Blu-ray of *The Rocky Horror Picture Show*! Disc includes a commentary track, deleted scenes and outtakes, alternate credit ending, misprint ending, a double-feature video show, Time Warp music video and exclusive Blu-ray featurettes. Available on October 19th!



The well-reviewed horror/sci-fi thriller, *Splice*, starring Adam Brody, Sarah Polley, and Delphine Chaneac, hits retail on October 5th, thanks to Warner Home Video. The only extra material announced for the DVD was a "Director's Playground" featurette. The BD will also include a digital copy of the film.



On September 14th, The Shout! Factory will release the long-lost Roger Corman sci-fi "classic," *Star Crash*, onto Blu-ray. Packed with bonus features, this disc will include two commentary tracks, interviews, image galleries, 17 deleted and alternate scenes, a 20-minute behind-the-scenes footage reel and a making-of!

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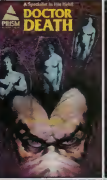
Walking into Movie Mania in Richmond, Virginia during the summer of '88, I remember skimming all the video store aisles, running as fast as I could to get to the Marvel Comics section on the cartoon wall. After scanning the titles over and over again, looking for the tape I wanted for the 10,000th time, I finally made eye contact with it. Sitting there in its perfect clamshell glory ... I held in my hands one of my holy grail VHS tapes – *The Incredible Hulk Vol. 1* animated series on Prism Entertainment Video. The bursting image of the green Hulk on the yellow and red cover made all the other cartoons look subpar in comparison. Even standing next to another of my childhood idols, *He-Man and the Masters of the Universe*, the Hulk stood superior. ... I had my Hulk tape!

Upon arriving home, I dashed to the VCR and placed the video in the VCR before my mom had a chance to put her bags on the table. Of course, we had one of those top-loader RCA pieces of joy (note: sarcasm) that would rarely

shut on the first try. So I did what my green friend would have done – “MATT SMASH” ... and it finally closed. After getting the evil eye from my mom, I dropped to the floor and waited ... the lasers started (This entrance alone gave me chills. Who was making the lasers? Dr. Strange? Captain Power?) ... then the lines formed a video ... flipping in space the outline became more prominent ... then the supercharged logo crashed to the bottom of the screen: Prism Entertainment. By this point, I actually forgot what I was going to watch. This was one of the coolest things I had ever seen. After watching the logo animation around 27 times, I decided it was time to watch the Hulk! Little did I know that this video company would deliver even more thrills as I got older.

History

Prism Entertainment came onto the scene in 1983, just a few years later than the majority of the Video Boom bigwigs. When the California-based company hit the



scene, they began buying up licenses to as many little-known (and completely unknown) films as they could in order to establish its catalog and start filling out as much video store shelf space as possible. In its buying frenzy, Prism was actually able to obtain some very unique films. Our beloved horror section soon gave way to the Nazi zombie-classic *Shock Waves*, as well as a goofy slasher starring Ricky Schroder, *The Forest*, and (of course) the Pete Walker slasher-classic *Frightmare* (which was for several reasons released as *Fright Mare II*, but mainly due to Vestron's release of another film of the same name in 1983 – not to mention the uncertainty of the licensing, thanks to Monterey Video's release the year prior). Prism's onslaught of obscure film acquisitions helped keep store shelves plentiful with a variety of different tastes.

Prism's impact on the market may not have been as significant as, say Media Home Entertainment or Vestron Video, but over time, the



accessibility of their titles to renters and the convenience they provided to stores (in some cases Prism would even direct-ship to shops, helping them get titles faster than going through a subdistributor), made Prism a household name in the rental market.

Like a number of the video distributors we have previously chronicled in this article series, Prism partnered with other like-minded companies at different times in their span in hopes of a mutual benefit. Their first major team-up was with Marvel Comics which gave Prism rights to some of the greatest superheroes in print (ahem ... The Incredible Hulk!) and a strong hold in the industry. The Prism/Marvel collaboration led to steady sales and allowed consumers the ability to purchase (rather than rent) some of these titles for the first time at an affordable price.

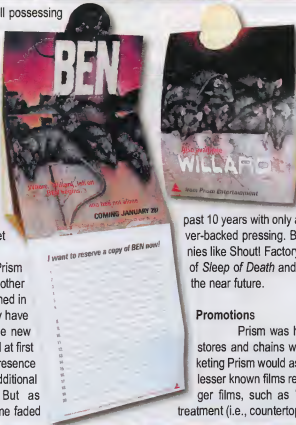
During the Video Boom, there were a multitude of companies who were only viable for a brief stint. Failing distributors would be financially





forced to exit the marketplace often while still possessing the licenses to films they hoped to release. Commonly, before going under, a company in a last ditch attempt to raise funds would employ the assistance of a stronger partner to release their unused licenses. Start-up companies would also look to their "big brothers" at times to move their titles into a broader area such as Prism did for the newbie (at the time), ANE, who needed help reaching stores. (But it did very little to help get the company off the ground.) The result was *Iron Master* ... the sword and sorcery film with George Eastman (*Anthropophagous*). For that I think we can let them slide.

With the success of the Marvel deal, Prism decided in the early-'90s to team up with another company. This new affiliate was well established in the market, so much so that ultimately it may have been a contributor to Prism's retirement. The new deal was with the juggernaut, Paramount, and at first it allowed certain Prism titles to find a store presence that had been missing, and provided Prism additional funds to expand their ad campaigns. But as Paramount continued to grow, the Prism name faded



more and more until it eventually disappeared altogether. In the mid-'90s, Prism made one last appearance, with a new logo at that, but paired with a very low-key approach to advertising. Playing this relaunch a little too safe, and with the start of DVD Boom, Prism couldn't build any momentum and quickly dropped out of the picture completely.

A lot of the titles in the Prism library have had decent success in reaching the DVD market over the past 10 years with only a handful left that are still awaiting its silver-backed pressing. But in time, especially with killer companies like Shout! Factory producing amazing products, the likes of *Sleep of Death* and *Open House* will make the DVD cut in the near future.

Promotions

Prism was held in high regard among video rental stores and chains who were impressed by the heavy marketing Prism would assign to big name titles. Many of Prism's lesser known films received poster treatment, while their bigger films, such as *Willard* and *Ben*, saw the "cardboard" treatment (i.e., countertop displays). In fact, with the rodent-films'





release, Prism issued stores a countertop display that featured a blank checklist at the bottom of the display. This was used to place customers on a waiting list to rent *Willard* and *Ben*, or signify if they wished to purchase those titles. In fact, upon *Willard*'s release Prism issued a full-size standee of the cover to certain stores. No ordering sheet this time – just a 5-foot-tall rat with a logo ... if that didn't grab someone's attention, they were probably blind or dead.

While promoting their big name films contributed to Prism's overall expansion, they were also eager to advertise the unique titles in their collection. Some non-horror films were given promotional treatment in the form of pens and necklaces, as well as bottle openers, featuring the

Prism and movie logos. Today these trinkets are hard to find ... in fact, coming up with a list of these items would almost be impossible unless you could locate a store or clerk that inventoried every incoming promo item.

With posters, Prism never stuck to a standard poster size. Their posters ranged in a variety of shapes and sizes, but almost always stayed true to the original box art. Some companies were very uniform in their distribution of posters, with only two or three possible sizes to choose from, but not Prism. In my years of collecting, I have found at least nine different sizes of posters for Prism videos and I am sure there are probably another nine beyond that. One of the rarest Prism posters





On this page: Prism slipcase box VHS tapes

nowadays is for the film *Shock Waves*. The poster is somewhat longer and features the picture of the Nazi zombies emerging from the deep, but half the poster fades into black and at the bottom there is a chrome-embossed Prism logo. This carefully-presented poster portrays the movie outside of its original dirty theatre vibe with a new artistic style that had effort and class. Since collectibles for the film *Shock Waves* are very few and far between, if you ever come across one of these – grab it! It's a keeper for any poster collector!

Collectability

Prism, on a scale of collectability, I would place them just under distributors such as Vestron and Media. Prism titles are slightly less common but are still somewhat easy to find (similar to Monterey or Magnum). They are definitely not as scarce as the catalog titles from Gorgon, Wizard, or the more pricey, Unicorn, Planet Video and Galley of Horrors. Prism's titles

are perhaps found more frequently than others but it will still take a bit of elbow grease to complete a collection. Titles like *Track of the Moon Beast* and *Satan's Blade*, while not the greatest films, still hold a high collectability due to their limited distribution.

Prism's early releases can be harder to find, but for the most part Prism titles are obtainable for very little, typically in the \$5-10 range, although the rarer titles go for upwards of the \$20 mark. As with most collectibles, try to resist shopping with the "I have to have it!" gusto... Take it easy and watch eBay or Amazon.com, and you will be surprised at the number of quality tapes you can get for less than a six pack!

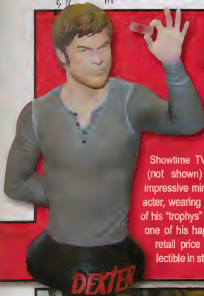
Posters, of course, are another product from these old video companies that are considered desirable by collectors and those from Prism go for a decent price. Prism released posters for most of their catalog; however, many were destroyed by sunlight damage or ended up in the trash. There are very few still out there, but they do exist! 🐾



PRISM VIDEO HORROR BODY COUNT:

- | | | | | |
|---------------------------|-----------------------------|------------------------------|------------------------------|---------------------------------|
| 1. 13th Floor | 23. Confessional, The | 47. Forest, The | 68. Mindkiller | 91. Shock Waves |
| 2. Abducted | 24. Crucible of Terror | 48. Frankenstein Meets the | 69. Monkey Boy | 92. Shrieking, The |
| 3. Aftermath | 25. Cruise Into Terror | 49. Space Monster | 70. Murderlust | 93. Sleep of Death |
| 4. Almost Human | 26. Curse of the | 50. Fright Mare II | 71. Mutator | 94. Sleepstalker |
| 5. And Now the | 27. Dark Sanity | (aka: Frightmare) | 72. My Mom's a Werewolf | 95. Tales from the Crypt |
| Screaming Starts | 28. Dark Side of Midnight | 51. Germicide | 73. Night of the Zombies | 96. There's Nothing |
| 6. Asylum | 29. Dead Mate | 52. Ghostriders | 74. Night Screams | Out There |
| 7. Autopsy | 30. Death at Love House | 53. Girl in Room 2A | 75. Night Train to Terror | 97. Thou Shalt Not |
| 8. Beast Must Die!, The | 31. Death Kiss | 54. Girly | 76. Night Vision | Kill... Except |
| 9. Ben | 32. Death Mask | 55. Hell High | 77. Open House | 98. Torso |
| 10. Berserker | 33. Death Sentence | 56. Orphan, The | 78. Phantom of the Ritz | 99. Track of the Moon Beast |
| 11. Beyond Fear | 34. Demon Wind | 57. House that Dripped | 79. Phantom of the Ritz | 100. Twinsanity |
| 12. Blood Hook | 35. Demon Wind (Lenticular) | Blood, The | 80. Project: Metalbeast | 101. Unearthing, The |
| 13. Blood Rage | 36. Dial Help | 58. Hush Little Baby ... | 81. Psycho Sisters | 102. Unnamable II |
| 14. Bloody Birthday | 37. Divine Enforcer | Don't You Cry | 82. Red Blooded | 103. Virgin Witch |
| 15. Bloody Wednesday | 38. Doctor Death | 59. I Married a Vampire | 83. American Girl | 104. Victims of Evil |
| 16. Body Melt | 39. Dominique is Dead | 60. Iced | 84. Satan's Blade | 105. Vultures |
| 17. Bog | 40. Eaten Alive | 61. Jitters, The | 85. Satan's School for Girls | 106. Willard |
| 18. Bone Yard, The (Black | 41. Escapes | 62. Junior | 86. Savages | 107. Willies, The (Art Cover) |
| Cover; Old Woman) | 42. Evil Spirits | 63. Lone Wolf | 87. Scum | 108. Willies, The (Photo Cover) |
| 19. Boneyard, The | 43. Evil Toons | 64. Mad, Mad, Mad Monsters | 88. Seizure | 109. Wolf Lake |
| (Yellow Cover; Poodle) | 44. Eyeball | 65. Man from Deep River | 89. Seven Deaths in the | |
| 20. B.O.R.N. | 45. Fearmaker, The | 66. Mardi Gras for the Devil | Cat's Eye | |
| 21. Cheerleader Camp | 46. Fiend | 67. Master Blaster | Shallow Grave | |
| 22. Combat Shock | | 68. Mind Snatchers | She Waits | |

TOY NEWS



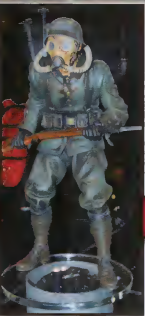
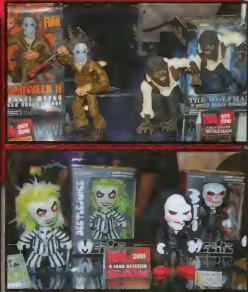
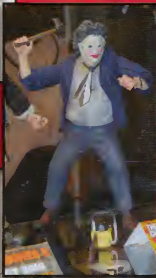
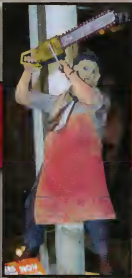
DEXTER

A nice surprise sitting in the Dark Horse collectible display case at Comic-Con came in the form of new "breakable" collectibles from the hit Showtime TV series *Dexter*. A collector mug (not shown) was accompanied with this impressive mini-bust based on the titular character, wearing his iconic outfit and holding one of his "trophies" – a drop of blood collected from one of his hapless victims. With a suggested retail price of \$70, look for this killer collectible in stores soon after this issue streets.

SAN DIEGO
COMIC CON
INTERNATIONAL

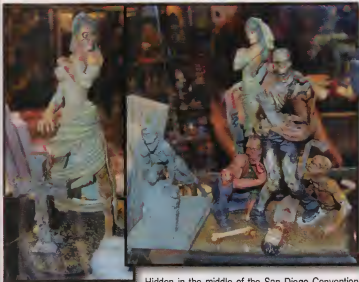
As with most San Diego Comic-Con events, the toy industry is a buzz from the countless license announcements and collectible unveilings. Shown on these next few pages are some of the choice cuts from this year's event, which included the revelations of a new collector line of Hammer Horror mini-busts (Titan), a series of statues based on Zack Snyder's upcoming dream-busting psycho-flick, *Sucker Punch* (Gentle Giant), tons of new high-end products based on the Robert Rodriguez-produced *Predators* (Sideshow/Hot Toys), the first action figure releases from Bif Bang Pow's *Twilight Zone* and Dark Shadows licenses, and the latest Mez-Itz, Dead Dolls and vinyl figures from Mezco Toys!

Mezco Toys have scaled back from their annual showing of straight action figures, in trade for a focused product line-up of Living Dead Dolls, stylized figures (in both 9" and 12" forms), as well as their vinyl Mez-Itz toyline. Beetlejuice is joined by Lydia in a special "LDD" two-pack scheduled for an early-2011 release, while *Leatherface* appears in both "kill mask" and "pretty woman" masks via 12" figures. Michael Myers, the Wolfman and Billy the Puppet (*Saw*) round up the licenses that make up the varied products Mezco will have in toy stores by year-end.



While not much is known about Zack Snyder's *Dawn of the Dead* latest, we know it features "hot chicks," lots of guns and Nazi-zombies. Gentle Giant plans a series of high-end statues for 2011.

Titan Books had a nice surprise in store for Hammer Horror fans; new mini-busts based on classic characters, such as Christopher Lee's Count Dracula and Ingrid Pitt (Countess Dracula)! While little information on these collectibles were displayed, what we do know is that both will be in stores by this Christmas!



Hidden in the middle of the San Diego Convention Center was this display of killer zombie statues from Spyda Creations!



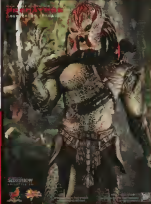
Every year Hallmark seems to unveil a horror-themed ornament. This year King Kong receives the Christmas treatment! In fact, on top of the sick ornament, a Valentines card featuring the big brute is also planned for 2011.



Biff Bang Pow! sold a number of their EMCE action figures for the first time ever at Comic-Con, including the first three toys from their Dark Shadows line, and a whopping six characters from Twilight Zone! Talky Tina and Willie, as well as a number of other big announcements, will be featured here next issue!

A fun revelation this past July was the unveiling of Cult Collectibles' line of "Weird Wobblers." Based on true cult cinema characters, their first release will be of the Black Devil Doll (from the film of the same name), which will be limited to 1,000 pieces. In association with Grindhouse Releasing, their future products will feature the characters from *The Beyond*, Geretta Geretta - Demon Doll; and Lucio Fulci as seen in *Cat in the Brain*.

Sideshow Collectibles have teamed-up with KNB EFX to produce a number of interesting *Predators* collectibles, which include 1:1 replicas of the Berserker Predator mask, as well as a classic Predator skull. A sick-looking Tracker maquette features the Predator and his "pet" hunter dog. Each of the life-size props will retail for between \$325-\$350, while the maquette will cost \$300. Hot Toys have also announced a new figure based on the Berserker Predator, which includes amazing detail (as always) and a removable mask (right).

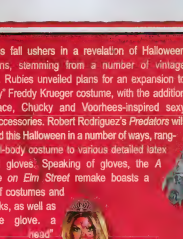
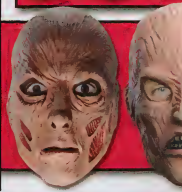
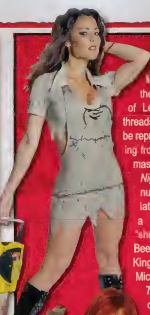
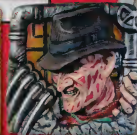


At the San Diego Comic-Con, Rubies (as always) had a packed display of their most popular costumes, props, and masks, as well as a few new items. At the bottom of this page is a peek at a new line of latex "villains" masks based on the classic Scooby-Doo cartoons (including the Creeper, Ghost Clown, Dr. Coffin and Charlie the Robot). On top of this, a series of wall plaques featuring some of their most popular licenses were on display. Not at Comic-Con, but cool none-the-less were two new

Freddy Krueger accessories - a cartoonish candy dish featuring the dream demon, as well as an interesting looking candle holder. Look for most of these items in stores this October!

This fall ushers in a revelation of Halloween fashions, stemming from a number of vintage licenses. Rubies unveiled plans for an expansion to their "sexy" Freddy Krueger costume, with the addition of Leatherface, Chucky and Voorhees-inspired sexy threads and accessories. Robert Rodriguez's *Predators* will be represented this Halloween in a number of ways, ranging from a full-body costume to various detailed latex masks and gloves. Speaking of gloves, the *A Nightmare on Elm Street* remake boasts a number of costumes and latex masks, as well as a remake glove, a "shrunk-n-head"

Beetlejuice, Stephen King's *Carrie* and Michael Jackson's *Thriller* round out the coolest costumes for 2010!



ARTIST SPOTLIGHT BLOOD IS THICKER THAN INK THE WRITTEN ART OF JOE HILL

by Freddy Morris

My dad is handy. It's not genetic. Joe Hill's dad is arguably the greatest horror writer of all time. Judging by his first four commercially released works, *20th Century Ghosts* (a collection of Hill's short fiction), the IDW comic series *Locke & Key*, and his two novels *Heart-Shaped Box* and *Horns*, the "King of Horror" has truly mentored Mr. Hill... that, or being a great storyteller may just be a dominant gene. Nature versus nurture aside, this apple hasn't fallen far from Uncle Stevie's tree. As many horror fans already know, Hill's pseudonym was an attempt to launch a writing career without relying on his father's clout. You've probably deduced by now that Joe Hill is short for Joseph Hillstrom King, son of Stephen King.

In October of 2007, Harper Collins released *20th Century Ghosts*. It is a collection of 15 short stories; most of which had appeared in periodicals and other anthologies. The stories range in theme from traditional horror ("Best New Horror")

to heart-breaking fantasy ("Pop Art"). Christopher Golden sums Hill's work up best in the introduction, "Far too many writers seem to think there's no place in horror for genuine sentiment, substituting stock emotional response that has no more resonance than stage directions in a script. Not so in the work of Joe Hill." I recall my wife's reaction to "Pop Art" when I read these words. "Pop Art" is the story of a schoolboy and his best friend, who just happens to be a mute, inflatable (literally) boy named Arthur Roth. Arthur communicates with our narrator by writing messages to him in crayon. Messages like, "It isn't safe to throw thumbtacks at me." Well, duh, right? Anyway, this story ultimately brought both my wife and I to tears when we finished it. All of Joe Hill's work has a sincerity running through it that elevates it to something much more substantial than the typical dark fantasy.

In "You Will Hear the Locust Sing," we get an idea of what Kafka's "The Metamorphosis" would have been like had its protagonist seen his new insect form as a thrilling gift instead of a horrific ailment. The story is a little reminiscent of David Cronenberg's *The Fly*—gross-outs are dealt out with childish glee as our boybug named Francis uses his new form to escape his miserable schoolboy life.

In "The Black Phone," we see Hill's take on the desperate prisoner story. It's like *The Silence of the Lambs* with an interesting twist. A John Wayne Gacy-type named Al kidnaps a boy on the street and we struggle along with him to escape the confines of the weirdo's basement lair. In the basement is a mysterious old black phone that doesn't work. Or is it a direct line to the Twilight Zone?

"Last Breath" is a spooky story about Dr. Alinger, a mad scientist type who runs a small museum out of an old house. On

display are the last breaths of famous people and others in airtight jars. An interesting note about this story is that Hill has a video game based on it available on his Web site (www.joehillfiction.com).

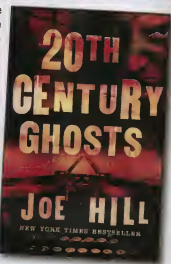
"Bobby Conroy Comes Back from the Dead" could be a true story. There's nothing supernatural or fantastic about it. It's simply a wonderful story about the one who got away—a romance. Oh, but it takes place on the set of George Romero's horror classic *Dawn of the Dead*. Former lovers, Bobby and Harriet, are reunited by chance when they're both cast as zombie extras in the film. If this story doesn't give you a case of the wam and fuzzies, you're dead inside.

Some may try to find insight into the author's relationship with his famous father in "My Father's Mask," but I just find a nightmarish head trip of a tale. It's just plain surreal and eerie. The story is told from the perspective of a 13-year-old boy whose parents are taking him away to their family home on Big Cat Lake. On the journey, they tell him of a dangerous and mysterious race called the Playing-Card People and of the parts they all must play in fighting them. The story smacks of myths and destiny.

Many of us have built mazes out of old cardboard boxes when we were little children. In "Voluntary Committal," a boy named Morris builds one that holds the doorway to another dimension. In this story, we see Ray Bradbury's influence on Hill's work. The tone is melancholic but wistful in parts. It's unsettling, yet magical. In short, "Voluntary Committal" is a dark fantasy masterpiece and was awarded the World Fantasy Award for Best Novella in 2006.

The other stories in *20th Century Ghosts* are varied in theme, but all are worthy entries to one of the best single-author fiction anthologies released in recent years. The book is a great introduction to Joe Hill's work and a must have for any fan of dark fantasy and horror fiction.

20th Century Ghosts was not a fluke performance on the part of Joe Hill. In 2007, he followed it with his first published novel-length work *Heart-Shaped Box*. "Box" is the story of a middle-aged rock star named Judas Coyne. Coyne has used much of the money he's made as a musician to buy strange and macabre antiques and memorabilia. His collection includes a Salem-era witch's confession and a snuff film. If it's creepy and available on eBay, Judas will buy it and add it to his collection. He's sort of like a one-man "Friday the 13th: The Series." Judas' latest acquisition is a dead man's suit. The fun part? The suit is haunted by the dead man's spir-





it. When Judas receives the suit, it arrives in a heart-shaped box (this detail was added when Hill heard the Nirvana song of the same title playing on the radio while writing the novel).

Judas shares his home with his girlfriend, Georgia. Judas is a bit of a womanizer; he calls her Georgia because she was a groupie that he picked up in the state of Georgia. Judas has left a string of broken hearts across the country. Sort of like Brett Michaels from the band Poison. Judas is a likable philanderer. Things start getting really strange around the house for Georgia and Judas shortly after the suit in the heart-shaped box arrives. When things start getting dangerous, they decide to try to get to the bottom of what's causing their portgeist-style haunting.

When Judas discovers that he has a personal connection to the man who owned the suit, Craddock McDermott (a great villain name I've ever heard one), and that McDermott intends to destroy everything and everyone he cares about, he flees his home with Georgia and their two dogs Angus and Bon. Angus and Bon (named for ACDC members Angus Young and Bon Scott) are heroic animal "familiars" that protect Georgia and Judas from the wrath of Craddock McDermott as the pair travel to Florida to uncover the reason for McDermott's ghostly vendetta against Judas.

Heart-Shaped Box is full of fast-paced action and some seriously creepy moments. His first novel leaves no doubt that Hill is here to stay. Like much of Hill's work, *Box* is cinematic and thrilling. So, it was no surprise that the film rights were purchased so quickly during the publishing of the book. In April of 2007, *The Hollywood Reporter* announced on their Web site that Warner Bros. Pictures had hired Neil Jordan (*The Crying Game*) to write and direct the film project, but there have been no substantial updates to the story since.

Hill followed the release of *Heart-Shaped Box* with a change in medium. He collaborated with Chilean artist Gabriel Rodriguez of IDW Publishing (*Beowulf*) to bring Lovecraft, Massachusetts and its inhabitants to life. Rodriguez had worked on George Romero's *Land of the Dead* comic as well as Clive Barker's *The Great and Secret Show*, so he was a horror veteran by the time he started work on the six-issue limited series that is now the ongoing IDW series *Locke & Key*. Every copy of the first issue, "Welcome to Lovecraft," sold out in a single day. It was clear to IDW that *Locke & Key* was going to be a huge success, and it is currently in its third story arc.

The first arc starts as the intimate story of a family who loses their father in a horrific home invasion murder. It becomes much more and hints at an epic story to come in future installments. With the creation of Sam Lesser, we see Hill's first villain superstar. Lesser is a troubled teen who murders the patriarch of the Locke family. While serving time in a juvenile detention facility, he begins to communicate with a mysterious force that appears as a girl who speaks to him through reflective pools of water. The girl convinces Lesser to escape and pursue the surviving members of the Locke family who have relocated to their ancestral estate, Keyhouse, in Lovecraft, Massachusetts. Meanwhile, the Locke's youngest son, Bode, has been

communicating with a "girl" who lives in the bottom of a well on their property. Bode has also discovered a "ghost door" that allows him to become incorporeal simply by crossing its threshold. "Welcome to Lovecraft" is a fantastic story in and of itself, but it is only the tip of the iceberg that sets up the events that follow in the subsequent arcs titled "Head Games" and "Crown of Shadows." "Welcome to Lovecraft" and "Head Games" are both available as trades from IDW Publishing. "Crown of Shadows" is in its sixth issue as of this writing.

Much like with *Heart-Shaped Box*, studios quickly realized the film potential of Hill's *Locke & Key*. In February, *LatinoReview.com* reported that Dimension Films, who initially had the rights to the film adaptation in 2008, had turned the rights over to DreamWorks. DreamWorks' writing/producing team of Alex Kurtzman and Roberto Orci (*Star Trek*, *Transformers*) will write and produce. Current speculation is that the project will be treated as a new franchise of films. Rumor has it that Frank Darabont showed interest in directing but that Joe Hill didn't like the idea. Whether this has anything to do with trying to differentiate himself from his father only Joe knows for sure (Darabont directed film adaptations of King's *The Shawshank Redemption*, *The Green Mile* and 2007's controversial *The Mist*).

Hill's most recent work is a novel titled *Horns*. It reads like his most personal work to date. Someone who knows the author says the story's protagonist is just like Joe. *Horns* is the story of Ignatius Perrish, a young man who was accused of a crime he didn't commit. The crime – the rape and murder of his childhood sweetheart Merrin Williams. "Ig" is acquitted of the crime, but his life falls apart as he is branded a murderer by the public. After a night of heavy drinking at the site of Merrin's death, Ig awakes with "a thunderous hangover, a raging headache ... and a pair of horns growing from his temples." Ig awakes with more than horns; he can divine the secret lives of others simply by touching them. He can also

compel others to act on their deepest hidden desires. A particularly memorable scene had Ig learn that his grandmother doesn't really like him and believes that he actually killed Merrin. Ig uses his new abilities to solve the mystery of who really killed Merrin. What follows is Hill's best work. His greatest villain to date by a mile (I can't say who it is here without spoiling the story). Beyond being a great supernatural thriller/murder mystery, *Horns* is also a fascinating spiritual chronicle wherein our hero goes from believer to hopeless doubter to terrifying anti-hero and back again. The story speaks to atheists and spiritual audiences alike. Ultimately, believer or not, we all like to see good triumph over evil, especially when it's a truly hard-fought battle that makes the hero earn the reader's allegiance through heart-rending trials of will and character.

Many of us remember seeing Joe for the first time as little Billy in his father's 1982 horror anthology film *Creepshow*. Billy loved his *Creepshow* comic book, and I'm glad he didn't listen to his dad, played by Tom Atkins, when he said: "I told you before I didn't want you to read this crap. I never saw such rotten crap in my life." Instead of listening to his mean alcoholic on-screen dad, he listened to his real dad who once said, "Go then, there are other worlds than these." 🐾



TECH SPECS movie posters:

EUROPEAN INVASION

by Matt Moore

Way back in *HorrorHound* #16, we uncovered the multiple poster types used within the US marketplace for our favorite films. Even though most of these classic movies featured artwork that is still treasured to this day, one cannot ignore the fact that overseas markets often boasted their own amazing and original poster designs. In this article, we will expand beyond the US shores to showcase and explain poster types from four European countries!



Germany

German posters were my first experience into collecting "paper" from overseas. Most of these posters were easy to obtain, making Germany the perfect country to start my international poster collection. Unlike other countries, pretty much all the artwork displayed on German posters differs from their US counterparts. Sometimes a small modification is made to an already-recognized artwork, such as the German *Shock Waves* poster which featured the same image seen throughout the world with one less detail – the SS logo on the zombie was removed, understandably. In many cases, however, German distributors changed the art completely. *Don't Go in the House* looks more like a ghost movie than the "chick-burning madman" flick we all know and love. Reason for the change? Who knows, some guy with a cigar behind a desk probably decided to try something new. ...

German posters come in a variety of sizes, the most common is the "A1" poster – its dimensions check in at about 23x33". When you search German posters for sale on eBay, this is the most common size you will find. These "A1" posters, sometimes have Style-A and Style-B artwork. In the instance of *An American Werewolf in London*, there are Styles A, B and C. The less-common posters come in the sizes of 16x23", which is referred to as "A2" and 11x16" (aka: "A3"). There are two poster sizes that are harder to find but are surprisingly still obtainable. Those two include the "A0" (33x46") and the "A00" (46x66"). Most often they feature the same art seen in "A1" posters.

As with all countries, posters were just one form of advertisement. More so than

in the US, the lobby card was one of the most popular advertising forms. German releases had some of the most graphic and detailed posters and lobby cards on the market, much more vulgar than the US equivalent. They contained nudity, graphic violence or both ... which makes them even more collectible than most. There are two common sizes of German lobby cards. The first is the 8.5x11.6" and it generally came in sets of 8, 12 and 16 pieces. However, some lucky films ended up receiving the "Jumbo" lobby card treatment. These jumbo cards often displayed the most graphic artwork and exploitative images. They were slightly smaller than regular posters, but were printed on a heavier paper stock, and found in sets of 4 and 6.

German posters are a good start when going outside US poster collecting. They are cheaper than other countries and contain some of the most graphic images to plaster on your walls or in portfolios.



Italy

Not only did Italy unleash some of the greatest masters of horror, they also gave us some of the most bizarre and amazingly-beautiful works of art on their posters. No stranger to promoting films, Italian distributors, alongside with the Japanese, printed more material for film than any other country. Thanks to this, there are plenty of posters out there for our favorite films in an array of shapes and sizes.

Italian posters, for the most part, featured totally new artwork, with some even improving upon their US brethren. A perfect example is Lucio Fulci's *The Beyond*. The US artwork for *7 Doors of Death* (the film's AKA) featured a very goofy looking red background that left little to be desired, but the Italian poster featured the classic image of the beautiful Ms. MacColl screaming with a demon putting a knife to her throat – a classic image that is framed above my couch proudly.

The sizes for Italian releases are broken into a few categories. The first we will explore is the Locandina. The Locandina was Italy's answer to the insert poster. This poster commonly measured 13x28", but depending on the film's





get a celebrity to sign in the white box and not across the forehead of the Photobusta. Measuring in at 19x27", these oversized Italian versions of lobby cards are usually found in sets of 8, 10, 12 or 16. The art was often just random images placed in collage-like fashion. In some instances, they were just blown up lobby cards. These posters are difficult to find in complete sets, but can be pieced together if the collector is persistent.

Aside from these two frameable collectibles, Italy had some massive posters dubbed the "Foglio" (AKA: the Italian onesheet), which measured in at 28x39". Rather difficult to find, very few were printed, but the ones that are out there have some great artwork and are definitely worth



tracking down. The "2 foglio" (AKA: the Italian two-sheet) is a larger poster clocking in a 39x55". This poster is on par with the subway poster commonly seen in the US. The art on these posters varied depending on the film. Sometimes it was the same as the Locandina while other times it was a new design altogether. And from there, the sizes keep going up! The "4 Foglio" measures 55x78". This size is not very common, but it does exist. This poster is normally comprised of a couple two-sheets with half the image on each section. There were also vertical subway posters, ranging in sizes, but averaging 24x75" ... but this one is extremely

rare and demands a pretty penny on the collector circuit.

France

Printed on the thickest paper in the world, the French posters (most often the large Grande posters) are printed on an almost cardboard-thickness paper stock, which helps to withstand faulty packaging and the road rash the post office sometimes stresses on the box. French posters are broken down into a few types. The tiny, less common poster, the Petite (15.7x23.6"), is not seen very often. These were placed in smaller cinemas and mostly found their way into the trash. If you can find them, most people don't know what they are and sometimes sell them rather cheap. The Affiche (23.6x31.5") is the most commonly found poster and normally doesn't cost a whole lot to obtain. Most often you can find these on auction sites for \$20

distributor, may vary in size. The Locandina is the most collectible of the Italian posters, outside of the Photobusta, due to their ease of framing. Locandinas can be rather difficult to find, but are ideal for autograph collectors thanks to the white space on the top or bottom that is reserved for cinemas to apply their showing information. (The trick is to



and under, depending on the title. A common, but far more expensive poster is the Grande (47.2x62.9"). These posters are highly collectible and are a little more difficult to find than their smaller counterparts, but can often fetch high dollar on the collector market. The big mama of the French poster world is the Double Grande (AKA: French Bus Stop) poster, it comes in at 63x95".

This big guy was reserved mainly for larger budget films. Although some lower budget posters exist, it was not common to see gritty horror films on this size of paper.

One oddball poster that pops up from time to time is the French door poster, called Pantalon. This poster is 24x63" and sometimes features different artwork than other French posters. These posters were printed as much as the smaller ones, and were seen quite often in theatres. A cool collectible and a neat piece of art to cover a door in your horror collection room!

Like most other countries, France also had lobby cards. Their cards measured about 8.5x11" and came in sets of 6, 8, 10 and 12. Most often they came with a brown bag featuring the movie title or logo on the front with the card count printed under the logo. These bags are very difficult to find, but does add a little bit of charm to the collection, having the original mailer envelope.



Belgium

Belgium posters may be the most common foreign posters seen on eBay. Their authenticity is very hard to establish as they are the most bootlegged poster out there. Modern Belgium posters are commonly 14x22" in measurement. (Although sometimes you will find posters measuring shorter, at around the 19" mark.) These posters are printed both vertically and horizontally (vertical being the most commonly seen). But before World War II, Belgium posters were produced in a few additional sizes: 33x67", 24x33" and 12x17". Although most of the films in HorrorHounds collect are a



few decades later. If looking for a Belgium poster for *Nosferatu* or *Cabinet of Dr. Caligari*, however, you will most likely run into one of these oddball sizes.

Collecting these posters has become much more difficult to tell the difference between bootlegged and real copies. One trait that has helped determine the difference is the smell. As with any older paper product, vintage posters will have a musty paper smell. The paper was rather thin, so if you get a thick-feeling Belgium poster, I would question its authenticity.

Most often the art used for Belgium posters was the same as the French releases for a film. Every so often the poster would differ slightly, but the common poster didn't stray from established artwork. Anything to keep costs down, especially considering Belgium is an area that doesn't boast a massive cinema base! 🐾





An example of Greg Nicotero's amazing zombie FX.

After years of rumors, and 75 comic books in the bag, it was announced that this year would mark the premiere of Robert Kirkman's long running, mega-popular comic series, *The Walking Dead*, to television. While rumors of the show's production have persisted for a few years now, it was a revelation that not only would the show see the light of day, but that it would be produced by Gale Anne Hurd (*The Terminator*, *Aliens*) and Oscar-nominated director, Frank Darabont. Frank has a special connection with horror fans for his continuous work with writing-legend Stephen King, having produced such hits as *The Shawshank Redemption*, *The Green Mile* and *The Mist*. On top of this, Frank would be

co-writing this six-episode first season with series-creator Robert Kirkman, as well as directing a few episodes himself. As for the all-too-important FX work on this show's countless zombie horde? None other than Greg Nicotero and KNB EFX! And if that wasn't enough – the show was pegged to air this October on AMC – the same network that produces *Mad Men* and *Breaking Bad* (current TV royalty).

HorrorHound was no doubt excited and jumped at the chance to produce a special feature-article on this series' premiere, and we were lucky enough to sit down with Frank Darabont, Greg Nicotero, Gale Anne Hurd, star Emma Bell and creator Robert Kirkman during their PR tour of the San Diego Comic-Con. The five participants discussed everything from the creation of the series to the sweltering heat of Atlanta, getting away with gore on AMC and the importance of



One of the more impressive decomposed half-zombies you will find in *The Walking Dead*.

character-driven storytelling. In conjunction with this article, we have presented a look at the various *Walking Dead* comic books (including the covers of all 75 issues and a few variant covers, just for fun) as well as a special pull-out center-spread poster for the series.

Possibly the most important, and the first question we asked, went to Robert Kirkman. How does one react to the announcement that your beloved comic-creation was about to be turned into a TV series... directed by Frank Darabont... and airing on AMC? "It was around the birth of my daughter, so it was kind of like 'Wow, I have a baby, this is awesome! And I have a show!' Kirkman explains, "It's really weird. I didn't dance in the street or anything, but I danced in my house! It's amazing that [Frank] takes the time to do it. It was really flattering that Frank takes the interest to direct something like this for television."

Which brings up a great question - how did Frank come on board, considering his minimal involvement in television? Gale Anne Hurd lays it all out: "The genesis of it started with a relationship between Frank and Robert Kirkman. Robert was very vocal from the beginning that he didn't see this as a movie. I mean, we're up to issue #75, and he thought that the characters and their journey were made for a TV series. That's very unusual to find in a comic book creator. But truly, the small screen's much more intimate. It is actually a very intimate comic book." Apparently, there had been an initial development that didn't pan out involving NBC, which Gale admitted was not really the appropriate home for such a project. Continuing, Gale adds: "At last year's Comic-Con, Frank, Robert and I were having dinner at a restaurant... I said 'I've been in touch with AMC. They are really eager to do this as a series. Initially Frank said 'AMC? That's mad Man!', and that's what people initially thought. Then *Breaking Bad* [came on], a series about meat dealers. The variety on AMC was definitely presenting itself as an opportunity, especially with the attention brought on by AMC's annual Fear Fest event. 'A lot of people aren't aware of this, but their Fear Fest programming in October is actually their highest rated, in terms of viewers. We are launching in that window; it's perfect timing.' Gale adds.

When personally asked about how he was brought into the project, Frank Darabont, amusingly, went a little further back than we anticipated, discussing his love of the genre. "It all started in 1974, or '72... in the pre-video, early Jurassic-era, when there was no video and you couldn't see *Night of the Living Dead* whenever you wanted." Frank reveals: "This movie had been around for five years by that point and had developed this sort-of air, myths built up around it. It was almost spoken of in whispers like it was this really bad pornography. Horror pornography, so of course my friends and I had to find it, so we saw it at a revival house... I remember thinking 'I love this sandbox. I love this context.' I loved the movie. It was one of the most potent film experiences that I had and it still remains an incredibly muscular piece of work. It's on my top 10 horror movies of all time." Obviously a fan, if not only for his awe-inspiring work in the industry (on top of directing a trio of King projects, Frank also worked on a number of other films, ranging from writer (*A Nightmare on Elm Street 3: Dream Warriors*, *The Blob* (1988) and *The Fly 2*) to even acting, with a resume

THE WALKING DEAD

Making the Dead Walk by Nathan Hanneman

that includes *Buried Alive*, *The Shining* (1997) and *King Kong* (2005)). We pushed on for more specific information on Frank's initial involvement with *The Walking Dead*.

Frank reveals: "When I walked into my comic book shop in Burbank, House of Mysteries (shout out to them). I saw this trade-edition of *The Walking Dead*. Of course, I grabbed it! It was the first thing I took home that day. I immediately started reading it that night, and I thought, 'Okay, this is the zombie sandbox I always wanted to play in.' I get what Kirkman's doing here. Love to follow in his tracks and get this going as a television show! It's not a feature. It's where zombies haven't been done yet. You can do it in a new way. It's an ongoing serialized story about a group of people." And that's what drew Frank in. Outside of anthology episodes of *Monsters* or *Tales from the Crypt*, the zombie genre is virtually untouched on television, making this project all the more exciting!

So, how does a comic book about zombies suddenly get thrust into the world of television production? "I manage my circle of confusion," Kirkman discusses about the project, "with David Alpert there; they've been representing me for awhile and handling all the interest in my various comic books and making things happen. I basically just sit in Kentucky and write comics." And it seems like working in the comic industry is *The Place* for writers to get projects picked up for film and TV production (e.g., *30 Days of Night*, *300*, *Sin City*), but to get Frank Darabont to direct? Obviously, people will want to know when and how that happened! "Frank was involved from the very beginning," Gale reveals! "Way before AMC, Frank has been to 12-15 Comic-Con's. He is a huge comic book fan. Drew Struzan is retired and he came back and did a special poster for us. Bernie Wrightson is one of his closest friends."

So... *The Walking Dead* is a comic book nerd? "Within reason," Frank defends, "I have my likes and my I don't give a shit! like everybody else. But, oh my god, yeah... going back to pulling *House of Mysteries* off the rack at the local liquor store with a Bernie Wrightson cover on it, back in junior high school. Which is weird, because you cut to all these years later and Bernie's been one of my best friends for a decade and a half now! It's so weird to think that I was once a 12-year-old fan, thinking this guy's stuff is the coolest ever! It's fun though. You get to meet your heroes and befriending them, and they prove to be cooler people than you imagined. When it happens... it doesn't always."

And Frank enjoys his artist pals, including one who has worked on a few Darabont projects over the years. "I've gotten to be really good friends with Drew Struzan in recent years," Frank added, "I've been very lucky. It's weird. I know so many artists. That was always the coolest thing to me, somebody who could really render art, because I lack that gene. For me, it's like music. I lack the gene entirely, except to appreciate it. So these artists that I've become friends with... Bill Stout, Tim Bradstreet, they just blow my mind. I can't believe their talent. And they're all such cool people." In fact, not only did Drew produce posters for most of Frank's films, he also produced a special King-inspired "Dark Tower" poster, which was used as an early-pilot device for the Drew-inspired character portrayed by Thomas Jane in the film, *The Mist*.

Going back to *The Walking Dead*, Frank reveals a pure reasoning for want-

ing to tackle the zombie genre: "I just thought it would be a cool idea. What surprised me is the amount of attention we're suddenly getting. I'm a little surprised by it. I wasn't expecting to have so much excitement build up around this. I just thought, 'Geeze, we managed to talk AMC into doing a zombie show. I hope we get to do a few more before they come to their senses.' Right?"

But could AMC "come to their senses"? FX artist Greg Nicotero definitely disagrees with that notion. "No, because of Frank. He knows it's a 'perfect fit.' Greg continues about the show's impactful plot device: "It's edgy, it's different, it has attitude. It's the first time a show like this has been on television. Because *Breaking Bad* and *Mad Men* are so controversial in their subject matter, they don't pull any punches. AMC never once said you can't do that. One of the executives is a huge fan of the genre and literally flew down to be a zombie. I love that even the executives at AMC think it's going to be great."

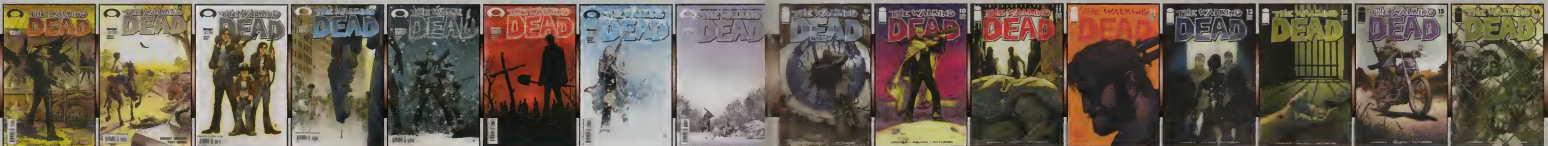
A question that can't be ignored is whether this show could suffer the editing power of television – regardless of being a cable network. "No, no... never." Greg jumps to defend the show's format. "We killed someone the other day, which I'm not allowed to say who, but dude – it was a gusher! A gusher of blood. It was amazing. All I could think was, 'Man, AMC never has said you can't do that. They want us to push the envelope. They want us to go as gruesome and graphic as we can.' If it ends up being an issue and they need to trim a couple frames later, which they certainly could do, but they have never said it



Michael Rooker causes problems for Frank Singleton.



Frank Darabont and the crew hang out on an important set-piece.





"Zombies kill people, and people kill zombies. It can't happen off-camera"

~ Gale Anne Hurd (Producer)



Just one of the many 'walkers' threatening the survivors of *The Walking Dead*.

couldn't do that. They actually go, 'Yeah man - come on!'

Working on television is completely new to KNB, who this year alone has worked on both *Predators* and *Piranha 3D* for theatrical release. "We did *Masters of Horror*, which were tall orders for those shows because they were mini-movies told every week with Dario and Tobe, Mick Garris and stuff," Greg details about his venture into serialized storytelling. "We have some experience in that realm but this is a whole different animal. The level of commitment that AMC has put into the show is so great. It's a great question though, because there were times when I was on the set going 'Wow!' It really made me excited about doing zombies. I'm sure lots of people said, 'He's doing zombies again, is there anything he can do differently?' But it was the context of the material and the cast. Andrew Lincoln is fantastic to watch. We had to be friends through the course of the pilot because every day we came on set another new cool zombie was there. I was looking at it through his eyes. He was always like, 'How the fuck did you do that? It looks so real!' And when you have a guy standing two feet away staring at this, and you get excited. Wait until you see what we've got

for tomorrow!" Greg continues, regarding the shooting schedule: "We are shooting mini-movies in eight days! It's ridiculous that we can pull it off. I've got four other makeup guys with me. That's it. It's 18-hour days, we are tired and crabby, but it's fun. We have are zombies who are enthusiastic - 'We get to kill somebody! Let's go!'"

"It never ceases to scare me," star Emma Bell adds about the walking dead. "Seriously, we're still all creeped out by these zombies. The people who are the zombies are amazing. They've all been to the zombie boot camp. They all learned how to talk, make noises, crawl... They come onto set, which a set-day is like 12-14 hours... they're in these outfits for 14 hours. And they never break character. During lunch you will walk past them and say, 'Hi guys,' and they turn their heads and slowly get up, like they're going to attack."

With the show already in production, and only set to premiere with six episodes, fans of the comic book may be curious exactly how much of the 75-issue series will be archived in this first season of the show. "I can't say, because if I do, people will go, 'He said it goes to issue eight, so I know this happens in this episode and so on, and so on,'" Robert Kirkman went on to explain. "There are things from the first few issues that make it into these six episodes and there are things that aren't in the comic at all that make it into the first six episodes. Certain characters that die in the book may die in the show, and they may not. Some characters could live for awhile," Robert continued, explaining that both AMC and Frank are taking the stories from the comic and dragging them out, but they are taking other aspects from the comic and shortening them, so events won't line up with each other like they do in the comic, making it difficult to peg down which issue things coincide with.

"There's a lot of that actually," Gale adds, "Robert said he didn't want the fans to sit there and know exactly where each episode is going, what's going to happen to each character and when it's going to happen. There's no fun in that. You don't want to have the blueprints and have people say, 'You know what? That wall is five inches off.' You want people to be surprised and I honestly think fans do want to be surprised. And that's why Robert Kirkman's still involved, on

A few more questions with Greg Nicotero:

HorrorHound: So how much involvement on *The Walking Dead* do you have on a day-to-day basis?

Greg Nicotero: All of it. [I've been on the set] every day. I have been in Atlanta since the end of May, and the first three days I was there, I supervised the zombie audition school. We auditioned 150 zombies. It's funny because one of the things George Romero said to me years ago was that, on *Dawn of the Dead*, you could never demonstrate a zombie-walk to anybody because then everyone would do the exact same thing. So what we did was bring in groups of 16 to 18 people and I would say, "Okay, let me see what you guys think a zombie walk

is?" If there were people who looked great and were good performers, they would get screen time.

HH: Will there be much CGI used in the series?

RK: Not really. The plan is for a couple big, gigantic overhead-shots looking down into the city when there are thousands and thousands of zombies. The talk was to add zombies in the background to expand. Clone zombies. [There are a] couple half-zombies, so we would blue screen somebody and remove that. Most everything has been practical. We talked early on about going in and maybe taking a nose off somebody, or maybe taking part of the face away to add a little punctuation to the visual of the show. Just make it look great.





Photo: La. state police. All of these could be used for a variety of reasons.

the set, in the writers' room and writing."

Gale continues: "You've never seen someone as committed as Frank is to this. We have got to get through these first six episodes. We'll take a breath, the series will launch, and hopefully we will get a second season. In which case, we get an opportunity to get to do 13 episodes." But Frank did reveal that he is not directing all of the episodes himself, considering his active schedule. He remains heavily involved in the writing and editorial process, and will remain with the show as long as it continues. Robert adds, "Everybody likes how it's going, we will see what the ratings are. The plan is for there to be a second season, a third season, a 10th season, and a 20th season. I would like to see this go longer than *The Simpsons* to be honest. So I think the chances are really good to see a lot more episodes of this."

So, one of the most obvious and important questions when discussing *The Walking Dead* with creator Robert Kirkman would be what his influences in the creation of this undead epic? "Absolutely Romero movies," Robert answers. "*Day of the Dead* is by far the best zombie movie that's ever been made in my opinion. I love *Day*, *Night* and *Land of the Dead*. They're all really good movies. I like the Lucio Fulci zombie movies. I don't really subscribe to the

whole comedy aspect I like some of that comedy zombie stuff, but *Return of the Living Dead* never really appealed to me much. But that's more of the flavor. A little Romero, a little other stuff."

One of the most prevalent comments during our various interviews with the cast and crew of *The Walking Dead* was their praise of the subject material's character development. When asked about AMC's desire for story over horrors, Gale explained, "They were completely on-board with the fact that this is character-driven. It's not, 'What's the killer-zombie of the week going to do?' It's, 'How are our humans going to react to any given situation?'"

"There are certain scenes where you go, 'Wow, that's a lot of blood,'" Emma mentions of the filming. "But I think it's needed. It's not every episode. I mean, some episodes are very character-driven. The zombies are what propel our characters. They are the catalysts in all of our lives. But when the zombies become physically seen – you want to kill them. So there ends up being a lot of severed limbs and torn zombie figures. Blood splattered everywhere. I think it will push a lot of envelopes and fans won't be disappointed. You're getting zombies." "AMC] were very up front," Gale continues, "We came in and said, 'This is about zombies. Zombies kill people, and people kill zombies. It can't happen off-camera.' They said they understand and they actually showed us footage of movies that had aired uncut during Fear Fest and we went 'Oh my god. We weren't even planning on going that far!' [laughs] They absolutely get it. They are fans of the genre. We were actually shocked when we came into our first meeting that they had seen all the classic films in the genre."

So how is it filming the first-ever zombie-apocalypse television series? "I'm having a blast," Frank reveals, "This is all in the context of ... it's ass-kicking exhausting, and it's not a roller coaster of fun – moment to moment. Production never is. But that's not why you get into it. If you want to have fun go to Disneyland. Go do something else that's not so challenging. In the context of that - yeah man, I'm having a blast, because the challenge of it, when you have so many problems thrown at you in any given day that you feel like you're being beaten, and you go, 'Okay, here's how we solve that,' or you look at your colleagues and say, 'Here's our problem, what are you're solutions? Oh yeah, that sounds great! Thanks, Greg Nicotero!'"

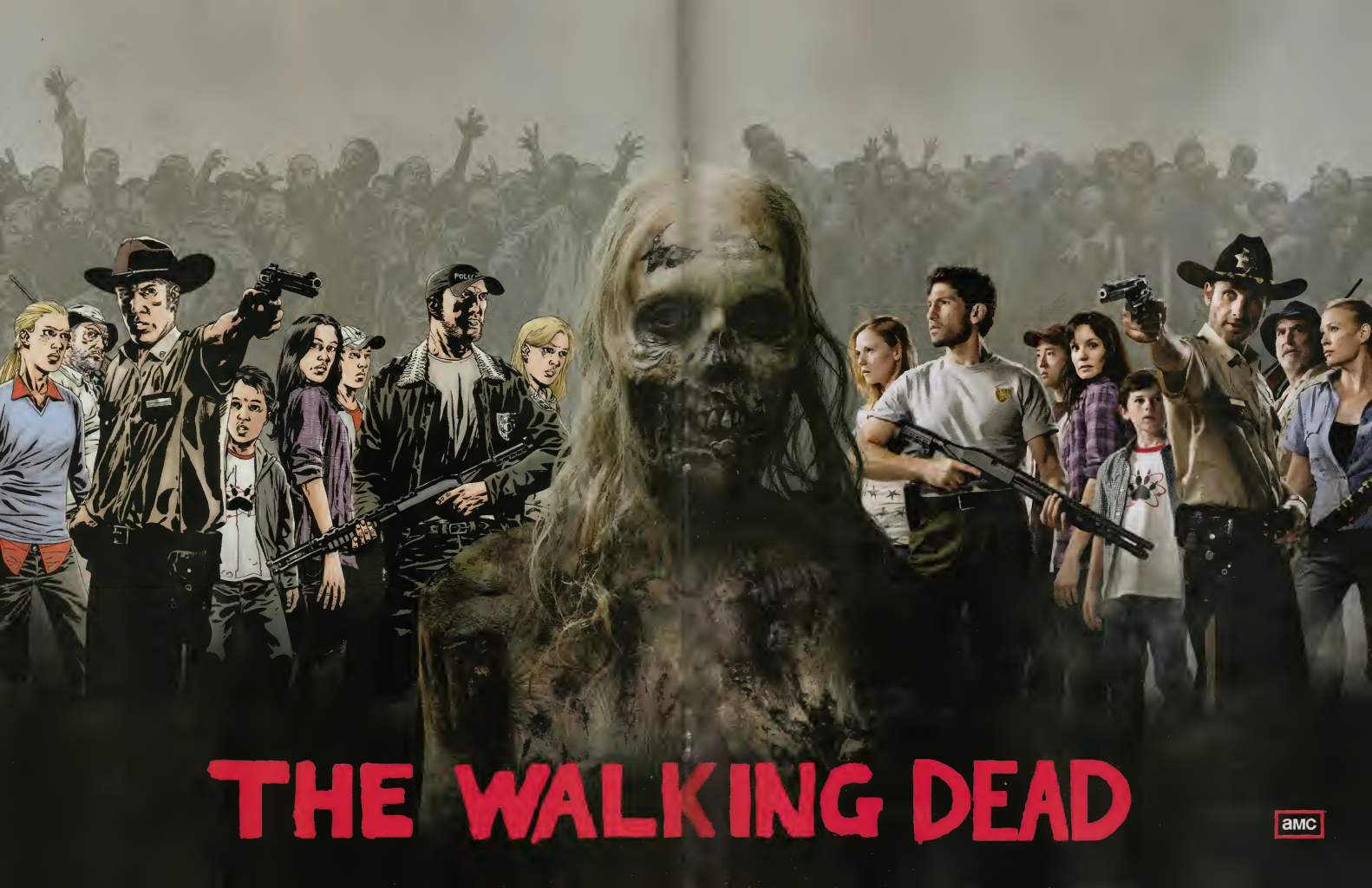
Gale admits that working in the television field is a bit harder than she in-

HH: Did you get to construct any special props, like puppet-zombies, ala the beginning of *Land of the Dead*?

RK: Originally, we had wanted to do stuff like that but it was tricky. We had five weeks to prep and until we were really there in the middle of it, it was hard to gather what the shoot was going to be like. Especially with Frank, since he knew exactly what he wanted, and he really wanted to stay with pretty specific prosthetic stuff. Because of the way the show's being shot, it's not like you could isolate a single zombie with just a torso. You could build the entire thing, but then it would be in just one shot and you would never see it again. So it didn't make much sense to do something like that, especially in the pilot. We travel with Rick

after he wakes up in the hospital and starts realizing what's going on in the world. We never have reoccurring zombie characters. Not like in a Romero film where he always has a butcher, or Big Daddy or something. Those zombies are characters. This is very different, because there's no zombie priest, there's no zombie cop or Santa Clause. No Hare Krishna zombies. Frank was very specific about not wanting to give the zombies character, it takes away from the idea that it's a mindless horde that's devouring society. George had a much more tongue-in-cheek way of going about it. Because you see the Hare Krishna zombie and the nurse zombie, it sort of defined them as characters. In this show, it's not about the zombies as individual characters.

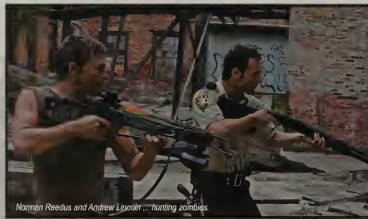




THE WALKING DEAD



tially expected, "I have been doing this for 30 some years, and I thought okay – TV – it's little. But it's hard because every eight days you are making what's essentially a mini-movie. It has to be just as good every time, and you don't have as much time to turn things around, and you have new directors coming in and that's why we're so blessed to have both Frank Darabont and Robert Kirkman intimately involved in everything. It's not just people putting their name on something."



Norman Reedus and Andrew Lincoln... hunting zombies.

But the workload may not have been the biggest hurdle for the production. Frank explains, "If I could change anything, it would be the heat in Atlanta. Fuck!" Although the temperature caused its own headaches, Frank admitted that Atlanta was the perfect place to shoot. "We kept finding so many great locations and so much cooperation, it's fantastic. I mean, we were able to put more on-screen than our budget would ever have suggested by being clever. By having people working for a common cause, who were coming up with bold and clever solutions. But also, the way Atlanta is laid out, you can find nooks and crannies in downtown where it's not that big a deal to shut down six blocks on a weekend. Suddenly, because the way the streets are laid out, it looks like you are in a massive deserted city. We are getting amazing production value from a television budget because of the city and the cleverness of those doing this show. Atlanta's great. It's the fucking heat and the humidity. I mean, oh my god, when I shot the pilot, I was sweating through my clothing five minutes into the day and never stopped. You feel disgusting by lunch time. Let alone when you get home and crawl into the shower. Oh man. Tremendous kudos to [the zombies] by the way. Their enthusiasm and commitment was unshakable."

Emma Bell, who just recently co-starred in Adam Green's *Frozen*, had her own comments about the heat. "In *Frozen* I was literally frozen the entire time, but now I am, for lack of a better term, sweating my balls off. It is so hot in Atlanta and muggy. It was funny because I said to myself when I was on that ski lift, being hit by the fourth blizzard, that the next time I did anything it had to be somewhere warm."

We were quick to point out that if *The Walking Dead* gets picked up for another season, the comic book series takes a turn towards winter, and could help relieve those hot shoots. "When we get to season two, knock on wood, it will obviously be

expanded from six episodes to 13, and I am hoping that we will actually be able to shoot part of it in that kind of environment." Frank reveals, "It would be great. Not just to get out of the heat, but just to present a different idea to the audience visually and tonally. Because there's some really cool stuff that Kirkman did, like when they find that zombie that's frozen to the ground. I've never seen that before. That's really cool. Or when Michonne shows up, and boy is she a character. And she

comes striding out of the wasteland like a fucking Clint Eastwood spaghetti-western character, cross-mixed with some samurai movie. With this little drift of snow in the air, and I thought, 'I would LOVE to put that on film' so maybe ... who knows. I've been in Georgia when it snows. You get that. I wouldn't mind that at all. It would be great. And then we'll be bitching about how cold it is, because ... it gets cold [laughs]. ... It's never comfortable on a set."

This is the first time something like this has been on US television. Just like *TrueBlood* and *Vampire Diaries* (and *The Gates*, etc.), we just had to ask Robert Kirkman his thoughts on whether he felt other networks could be looking into their own zombie television programs thanks to all the attention *The Walking Dead* is receiving? "I say the more the merrier," Robert proclaims, "They aren't going to be as good as this show. AMC has assembled an all-star team, so I don't see how anybody could do something that's going to steal *Walking Dead*'s thunder. I'm a big horror fan, so if this is going to lead to more risk-taking awesome horror shows, then absolutely. I'd be all for it." *The Walking Dead* premieres on AMC this October – so don't miss it! 🧟



Robert Kirkman and a few friends on the set of *The Walking Dead*.



STEPHEN KING

CARRIE, SALEM'S LOT, THE SHINING
A HORRORHOUND RETROSPECTIVE BY KENNETH NELSON

VOLUME 1

In every issue of *HorrorHound*, the editors and writing staff come up with a list of over a dozen potential articles and retrospective features to consider. Factors in the final selections range anywhere from a simple anniversary to an upcoming remake, or sequel, or even a special-edition DVD and products set to street in conjunction with our latest issue. Last year, while coming up with ideas for our 2010 lineup, we realized that one of the most influential and important names in horror history has been all but ignored in the pages of *HorrorHound* – Stephen King!

Considering the importance of this historical horror figure, we wished to remedy this exclusion. While it was obvious that *The Shining* was about to celebrate its 30th anniversary and was prime for a *HorrorHound* Retrospective, we wanted to do something a bit more special. We wanted to celebrate the career of Stephen King – not just a single film. The resulting idea was to produce an annual series of articles celebrating the filmed works of King. Starting with this year's issue #25, *HorrorHound* plans on producing a new retrospective chapter based on the history of "The King of Horror." Starting from the beginning, we offer these dedicated pages to the blockbuster premiere titles: *Carrie* (1976), *Salem's Lot* (1979) and *The Shining* (1980). We hope you enjoy this feature article, as well as the King in TV companion piece found on page 44. And until next year, "If you've got a taste for terror you have a date with"

Carrie

To many people, the mere mention of a high school prom instantly brings to mind imagery of corsages, beautiful dresses, dancing, pig's blood – well, maybe not that last one, but at least for *HorrorHounds* this tends to be the case. Credit for this can go to Stephen King, who was just in the midst of beginning what would become a long and tremendously successful career at scaring the hell out of people when his first published novel, *Carrie*, was released in the spring of 1974. Just two short years later, director Brian De Palma began shooting his big screen adaptation of *Carrie* with an eager, young, fresh-faced cast starring Sissy Spacek in the titular role. The result proved not only to be one of the most revered *Stephen King* adaptations ever produced (and the first for that matter), but also one of the most celebrated horror films in history.

Carrie tells the story of Carrie White (Spacek), a timid and shy high school girl whose burgeoning adolescence is accompanied by a blossoming gift of telekinesis. The girl is both tormented and overlooked by her classmates and the school faculty, and Carrie's life is further complicated by her abusive, religious zealot of a mother, Margaret White, played by Piper Laurie. Carrie's biggest nemesis is Chris, played devilishly by Nancy Allen (*RoboCop*), the cool



If
you've got
a taste
for terror...
take Carrie
to the prom.

carrie



girl who has it out for Carrie. Chris' partners in crime consist of Norma (Halloween's P.J. Soles) and her boyfriend, Billy (played by a pre-everything John Travolta). Also along for the ride are Sue (Amy Irving) and her resident hunk boyfriend - and

the apple of Carrie's eye - Tommy (William Katt, *House*). Rounding out the picture's main players is Miss Collins (Betty Buckley), the girls' Phys Ed teacher who is trying to keep the peace between the catty teens.

With Sue feeling particularly remorseful for how the girls have treated Carrie, she pleads with Tommy to accompany Miss White to the prom as a gesture of kindness. However, Chris doesn't share the same sentiment and instead coerces Billy and Norma into helping her pull one of the crudest pranks imaginable at Carrie's expense. Flash forward to prom night — Carrie is having the time of her life and thanks to a rigged vote, is named prom queen along with her date Tommy being named king. While Carrie arrives onstage to be crowned, Sue discovers that Chris and Billy intend to embarrass Carrie by dumping a bucket of pig's blood all over her during her acceptance. Miss Collins notices something is awry and intervenes, mistakenly accusing Sue of being behind the mischievous prank. To the dismay of everyone, Carrie is soon drenched from head to toe in blood. Chillingly wide-eyed, Carrie then embarks on one of the wildest scenes of revenge to ever grace the silver screen, using her telekinetic abilities to murder just about everyone attending the prom, eventually causing the gym to catch fire and burn down.



homicide, instead leaving them to perish in a fiery crash. Returning home, Carrie has one final showdown with her rhetoric-spewing mother who she winds up killing by crucifying her with flying kitchen knives. Overwhelmed by the emotions of the night's events, Carrie causes the house to burn to the ground where the dream where the e Carrie only to have thrust from the gro

One of the most interesting stories behind *Carrie's* production was the casting process. Back in the mid-70s, Brian De Palma was very good friends with

another up-and-coming director by the name of George Lucas. Since both of them were interested in casting a bunch of unknowns for their upcoming projects, the

duo decided at a joint casting session was in order. Apparently the audition became the talk of the town for young Hollywood, and in hindsight, probably wound up being one of the most important casting calls of all time. Hundreds of young actors and actresses lined up to try and make the cut for either Carrie or a little science fiction film known as *Star Wars*! In fact, actor William Kat specifically recalled reading for the role of Luke Skywalker. A rumor circulated for years that actress Carrie Fisher, who portrays Leia Organa, was originally cast as Carrie but quickly refused nudity the performance involved; however, this rumor is false. The role of Carrie White would end up being played by Faye Dunaway. And the role of Luke Skywalker? Not even on De Palma's radar.

Although a number of actresses who went on to fame and fortune auditioned for the role of Carrie such as Melanie Griffith, Linda Blair, and Farrah Fawcett, De Palma had someone particular in mind for the role by the name of Pamela Sussman. Martin who had impressed him with her part in the picture *To Find a Man*. However, a young and relatively unknown Sissy Spacek had her eye on the role and was determined to try her hand at winning it. Already an acquaintance of De Palma's since she had assisted as a set decorator/dresser for her husband Jack Fisk (the



Shown on this page: an assortment of US and foreign posters, US press kit (left), DVDs and lobby cards for Stephen King's *Carrie*.



mother sewed for her as a child. By all accounts, Spacek blew everyone away with her audition and the rest, as they say, is history.

With the title role filled, De Palma went on an executive's suggestion and met with actress Piper Laurie for the role of Carrie's mother. After reading the script, Piper wasn't particularly impressed. However, her husband chimed in that De Palma's work had a comedic flare to it, so she re-read the script as a satire – which it certainly was not – and 'got it' so to speak, accepting the role shortly thereafter.

Filming got underway on May 17, 1976 with much of it taking place at Culver City Studios and on location at a pair of local schools which, by using a little movie magic, became the fictional Bates High School – a nod to Hitchcock's *Psycho*. In fact, the violin theme that plays throughout the film every time Carrie utilizes her telekinesis is borrowed from *Psycho* as well. Production suffered the typical pitfalls of budget and time constraints, but one major hiccup early on was the amount of nudity required by the female cast. However, leading by example, Spacek's willingness to

art director of *Carrie*) during his stint as production designer on De Palma's *Phantom of the Paradise*, Spacek persuaded the director for a chance to read for the part of Carrie. In the meantime, Spacek was reportedly offered a commercial that would have conflicted schedule-wise with the filming of *Carrie*, so she approached De Palma for advice on what she should do – De Palma told her to shoot the commercial! Fortunately for horror fans, Spacek didn't heed his advice and instead arrived at the audition for *Carrie* miffed at the director and ready to impress. Sissy refused to put on any makeup and recalls putting vase-

line in her hair and wearing a sailor dress her

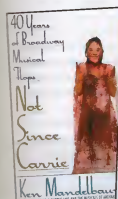
few takes. Most of the gags, albeit time-consuming, went according to plan; however, P.J. Soles did suffer a serious injury when her ear drum was ruptured after a blast of water from a hose hit her from just the right angle. Spacek also had to work around sticking to herself for the approximately two-week prom massacre shoot since the lighting on the set made it so hot that the fake blood (a concoction of karo syrup and food coloring) would become tacky and glue-like on her skin. In fact, an assistant was appointed to follow her around with a spray bottle to keep the stage blood moist in order to avoid this issue.

The film's final showdown between Carrie and her mother actually wound up differing from the shooting script (and greatly

from the novel for that matter). The script proposed that Carrie's supernatural powers would cause rocks to fall from the sky and destroy the White house; however, due to a mechanical malfunction, De Palma couldn't get the shot as intended on the written page, necessitating that the house would instead catch fire and burn down. Despite the change to this scene, if you watch closely you can still see rocks inexplicably falling through the house as Carrie drags her mother's body into the closet. An earlier scene of pebbles raining down on the White house was left on the cutting room floor (the pebbles didn't translate well on film and appeared more like heavy raindrops).

On November 3, 1976, *Carrie* was released on over 400 screens – a release which expanded in the weeks that followed due to its incredible success. Working off of an estimated budget of \$1.8 million, the picture went on to gross a whopping \$33.8 million at the box office. As if the dollar signs weren't enough, the film garnered quite a positive response amongst critics. The icing on the cake came in truly obscure fashion for a horror flick – two Academy Award nominations! Piper Laurie was up for Best Actress in a Supporting Role (her performance also received a Golden Globe nom) while Sissy Spacek was nominated for Best Actress in a Leading Role. Neither actress won the Oscar, although Sissy was named Best Actress at the National Society of Film Critics Awards.

In the nearly 35 years since *Carrie*'s release, the film has managed to stay very much in the public eye. Like many stories that have originated from the mind of Stephen King, *Carrie* has managed to leave an indelible mark on popular culture. The film has been spoofed and parodied countless times on stage and screen, from the massive flop that was the attempt at a Broadway musical back in 1988 to the telekinetic character of Tina that faced off against Jason Voorhees in *Friday the 13th Part VII: The New Blood*. *Carrie* also helped to usher in a staple of the horror film which is still frequently used to this day – the final scare, jump out of your seat ending. In fact, the hand which catapults from Carrie



bare it all eased the fear of her castmates. Unsurprisingly, the biggest challenge of the shoot would wind up being Carrie's prom night revenge sequence, although the famous shot of the bucket of pig's blood raining on Carrie was completed in just a

Left: The Broadway musical, *Carrie*, is known as one of the biggest bombs in history. In fact, it was used as the cover-focus on a book on the subject of Broadway flops!



Quotable Quote: "They're all gonna laugh at you!" ~ Piper Laurie (*Carrie*)



White's grave during this shot is actually that of Sissy Spacek, who refused a stunt double, opting instead to sit buried in a box in order to ensure the authenticity of the scene.

Carrie was actually remade for television back in 2002, starring Angela Bettis of *May* fame, supposedly doubling as a pilot for a television show that never got off the ground. However, this wasn't the first shot filmmakers took at revamping the tale of Carrie. Just a few years prior to the remake, a theatrical sequel was produced - 1999's *The Rage: Carrie 2*. Actress Amy Irving returned as Sue Snell (the only survivor from the original film) to play a guidance counselor who begins to notice that one of the students is showing signs of telekinesis much like her former classmate.

The aforementioned girl, Rachel (played by Emily Bergl), turns out to be Carrie White's half sister and you guessed it - she goes psychotically berserk on her cohorts after falling victim to a very ugly prank at the hands of a group of jocks whom also caused her best friend Lisa (Mena Suvan) to commit suicide. *The Rage* flopped upon its release, failing to make back its budget and receiving a pummeling by critics who couldn't help but compare it to its elite predecessor.

Brian De Palma's rendition of *Carrie* remains as highly regarded today as ever. Horror fans have seen plenty of characters spill blood in the name of revenge, but few if any have done it in a more ferocious manner than Carrie White. Needless to say, *Carrie* will forever remain one of the benchmark sympathetic villains in the cannon of horror.

Salem's Lot

Long before the sparking undead and sexy swamp vamps drinking bottled blood were en vogue, the master of modern horror on the written page was hard at work on a much simpler premise for a novel revolving around the fanged creatures of the night. The second Stephen King novel to ever be published, *'Salem's Lot* was unveiled to the literary world in 1975. In fact, the title went through several changes prior to this; the original title of *Second Coming* did not garner the approval of King's wife, so *Jerusalem's Lot* was decided upon by King. However, the publisher decided wisely that the title came across too religious, so ultimately the name was abbreviated and the novel was released as *'Salem's Lot*. Spawned from the author's idea of what a modern-day telling of *Dracula* would be like, the book became a hit for King, and Warner Bros. soon optioned the rights

to translate the lengthy novel into a feature film.

'Salem's Lot was a bit of a hot project in the horror community, but coming up with a decent script proved to be an arduous process. At one point *Zombie King*, George Romero, was even considered to direct the big screen adaptation, but the



decision was made to turn *'Salem's Lot* into a made-for-television mini-series, so Romero left the project having no desire to deal with the constraints of network television at the time. Fortunately for horror fans, the producers still had an eye for talent and snagged the man behind *The Texas Chainsaw Massacre*, Tobe Hooper, to serve as director.

Dropping the apostrophe in the title for the adaptation, *Salem's Lot* went in front of the lens in July and August of 1979 and was largely shot on location in Ferndale, a small community in northern California (see *HorrorHound* #23 for our *Horror's Hallowed Grounds* presentation of *Salem's Lot*). The mini-series starred



David Soul as Ben Mears, an author who returns to his hometown in order to write a novel about the local haunted house that petrified him as a youngster - the Marsten House. Simultaneously, the house becomes occupied by a vampire named Barlow (Reggie Nalder) and his watcher Straker (James Mason) whom are using a local antique shop as a front while turning the whole town into bloodsuckers after sundown. Catching on to their horrific plot, Ben decides to take out the vampires with the help of a newly-orphaned kid (courteous of Barlow) named Mark Petrie (Lance Kerwin).

The novel had to be condensed in order to structure the story in a way that it could be presented within the time constraints of a three-hour mini-series. Much of the subplot between Ben and his childhood trauma with the Marsten House is omitted and the role of Matt Burke, a local schoolteacher, is considerably scaled back. However, the most significant change made was to the vampire Kurt Barlow. The novel portrays Barlow as a speaking, Dracula-like vamp whereas the mini-series opted to portray him in a more monstrous tone - his appearance greatly resembles that of Count Orlok in 1922's *Nosferatu* and he only growls and hisses, leaving all the speaking to his watcher Straker. Although the audience doesn't even see the monster until the tail end of the film (in fact, his cumulative screen time only lasts a few minutes), Barlow has nonetheless been anointed as one of the iconic vampires in horror cinema.

It should come as no surprise that much of the gore and violence depicted in the book also had to be toned down or dropped altogether since the film was being created for network television - a far less lenient institution 30-some years ago than it is today. The mini-series instead focused on atmosphere, with particular attention paid to the design of the Marsten House, the major setting for the picture's climax. Since a suitable home to that described in King's novel could not be found in the shooting town of Ferndale, an existing hillside home was redecorated to fit the bill. A three-story facade was built over the front of the house at the hefty price tag of \$100,000 while another \$70,000 of the budget was dedicated to constructing the spooky interior. The





result was a classic haunted house design that not only provides an interesting contrast to but also escalates the creepiness of the vampiric tale unfolding within its walls.

The mini-series premiered on CBS in November of 1979 to mostly positive reviews and even earned a trio of Emmy nominations in technical categories. Shortly thereafter, the film was re-cut to run only 112 minutes for theatrical release overseas. In territories such as Europe, Australia, and Japan: many scenes were altogether excised, others were replaced with alternate takes, and the music was adjusted accordingly.

In the meantime, murmurs of developing a television series around the further adventures of Ben Mears and Mark Petrie began circulating thanks to the excellent ratings Salem's Lot received although nothing ever materialized from the discussions.

The success of Salem's Lot gave birth to an in-name-only sequel in 1987, the aptly titled *A Return to Salem's Lot*. Written and directed by Larry Cohen (whose script for Salem's Lot had been rejected by the producers), the film went straight to video and told the tale of a man named Joe (played by Michael Moriarty) who returns to the town he was born in, Salem's Lot. With his son in tow, the duo discovers that the town has become a den for vampires whom, upon discovering Joe, want him to write them a bible. None of the characters from the initial mini-series make an appearance in this feature which is barely noteworthy for anything beyond being the first screen credit for actress Tara Reid. The film has recently made its way to DVD and is exclusively available online from the Warner Archives Collection at www.wbshop.com.

A second made-for-television mini-series of Salem's Lot was produced in 2004, although this time the film had the benefit of airing on cable network TNT. Working off a whopping \$25 million budget, 2004's rendition of Salem's Lot featured an all-star cast that included Rob Lowe as Ben Mears, Donald Sutherland as Straker and Rutger Hauer as the vampire Barlow. Unfortunately, beyond just updating the story to reflect modern technology, the film significantly changed many of the characters and plot points previously portrayed in either the novel or '70s mini-series. Despite this, the character of Barlow was actually a more faithful representation of King's character and nothing like the creature depicted in Tobe Hooper's film. The heavily-hyped miniseries debuted over a two night event in June of 2004 and has since made its way to DVD.

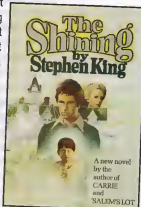
Aside from the substandard remake and cheesy sequel, Tobe Hooper's Salem's Lot has remained one of the most beloved horrors to ever grace the small

screen. The 1979 mini-series remains a stellar example of just how creepy televised horror can be. However, credit needs to be given where credit is due—and if not for the mad genius of Stephen King, none of the films mentioned here would exist—and the nightmares of many HorrorHounds may have never been so scary.



The Shining

Arguably the most famous story ever written by Stephen King, *The Shining* first appeared on the big screen back in 1980 just three years after first being published as a novel. Taking the directorial reigns for this live-action adaptation was none other than legendary director Stanley Kubrick, already famous for such cinematic successes as *A Clockwork Orange* and *2001: A Space Odyssey*. The production process along with the film's release and reaction would prove to be anything but the norm, in many ways mirroring the dark complexities of the story itself, yet 30 years later *The Shining* has survived to become widely considered as one of the greatest horror pictures ever put on film.



Stanley Kubrick's telling of *The Shining* sees the Torrance clan of Jack (Jack Nicholson), his wife Wendy (Shirley Duvall), and son Danny (Danny Lloyd) spending the winter alone in the Overlook Hotel as Jack fulfills his duties as caretaker of the enormous establishment. Young Danny has the gift of telepathy, or 'the shining' as the Overlook's chef Dick Halloran (Scatman Crothers) calls it before leaving for the season, an ability that he himself has in common with the youngster. Soon enough the Torrance family is isolated in the hotel; Jack works on his writing while Danny and his mother attempt to entertain themselves by nosing around the seemingly endless hallways of the Overlook as well as the hedge maze outside. A recovering alcoholic, Jack begins to see and converse with ghostly apparitions in the hotel while young Danny is subjected to

the scariest side of the Overlook's supernatural tendencies, falling into trance-like seizures and spouting the infamous phrase 'Redrum.' As Jack begins exhibiting more explosive behavior reminiscent of his drinking days, Wendy becomes scared and is eventually convinced that her husband has



On this page: Promotional posters and lobby cards for Salem's Lot and The Shining.

Quotable Quote: "You didn't let me finish my sentence. I said, I'm not gonna hurt ya. I'm just going to bash your brains in." ~ Jack Nicholson (*The Shining*)



gone mad after discovering a seemingly endless number of typed pages filled with the phrase 'All work and no play makes Jack a dull boy' over and over again. In the meantime, the cook Hallorann has begun to make his way back to the Overlook after having a "shine" that something nefarious is taking place there. All hell soon breaks loose as Jack completely succumbs to the hotel's influence and attempts to execute his family. To recount every detail of the plot would be useless as just about every horror fan is more than familiar with the story. However, for those less literary film fans out there, some may be surprised to learn that Kubrick's picture differed greatly from that of Stephen King's original novel. In fact, the differences proved to be a major issue of contention between author and filmmaker as *The Shining* entered production.

One of King's first issues with Kubrick was his decision to not film on location at the Stanley Hotel in Colorado, the hotel for which the Overlook was based on. As the story goes, King and his wife checked into the Stanley around Halloween, 1974, on the eve of the resort closing down for the season, resulting in them being the only two guests spending the night. King claims to have had a nightmare while sleeping in the supposedly haunted Room 217 which laid the groundwork for the fictitious tale that ultimately became *The Shining*. Failing to heed King's advice, Kubrick opted to construct what he desired of the hotel and its grounds on the sound stages of Elstree Studios in England, which wound up becoming the largest film set ever built up to that point in time. Portions of the hotel's exterior were recreated as well as all the interiors and the hedge maze; additional footage of the hotel's exterior was also shot by a second unit crew back in the States at the Timberline Lodge in Oregon.

Kubrick and King also failed to see eye to eye on the casting of Jack Torrance. From the get-go, Kubrick had Jack Nicholson in mind for the part, although he reportedly considered several other well-known actors for the role such as Robin Williams, Robert DeNiro and Harrison Ford. On the other hand, Stephen King was strictly opposed to the casting of Nicholson as the lead, feeling as though his Oscar-winning role in *One Flew Over the Cuckoo's Nest* just a few years prior would be a tip-off to the character arc of Jack Torrance. Instead, the author proposed that the part should be cast to an actor who had more of an 'every-man' feel so as to more convincingly represent the descent into madness King intended for his character. King was a firm believer that Jon Voight or even Michael Moriarty would fit the bill, but alas this was not Stephen King's film and Kubrick was on the cusp of taking *The Shining* in a different direction from that portrayed on the written page.

Whereas the battle of alcoholism and the disintegration of the family were two of the central themes of Stephen King's



novel, Kubrick failed to concentrate on them with his picture, instead opting for a more ambiguous and psychological ghost story. This is just the tip of the iceberg as far as analyzing the differences between King's story and Kubrick's vision.

There is a stark contrast between the characters of Wendy and Jack when comparing the novel to the film. In the novel Wendy was much more of a self-sufficient woman and Jack was a much more sympathetic character, depicted as a man battling personal demons but with an inner-god gestating despite his missteps. Obviously these were not the characters that Kubrick desired to incorporate into his vision of *The Shining*. Wendy was a stress-riddled woman who appeared timid and weak while Jack never displayed the redeeming qualities he did in the novel, particularly due to the drastically different ending of the feature. In the novel, Jack tries to battle the hotel's possession of him and ultimately lets Danny how much he loves him before sacrificing his own life to save his family's as well as Hallorann's. In addition to an entirely different climax, Kubrick's film also downplays or flat-out ignores many of the more fantastic elements of King's story. Instead, Kubrick stripped down King's ghostly and supernatural fantasy to a basic framework which he then utilized to sculpt a surreal horror tale that has been the subject of debate amongst critics and fans alike for 30 years.

Stephen King made no secret of his public disapproval for Kubrick's film, famously accusing the decorated director of being "a man who thinks too much and feels too little." Despite the differences, film fans have garnered an unheralded appreciation for Kubrick's rendition of *The Shining* over the years, and even King's despise for the picture has softened with time (likely due to his spearheading a more faithful adaptation with Mick Garris' 1997 television mini-series).

Aside from the discrepancies between King and Kubrick, the production of *The Shining* was still far from a cake walk for those involved. Principal photography was initially given a lengthy schedule of just under four months, but Kubrick's methodical, perfectionist attitude forced shooting to last nearly a year. Kubrick was obsessed with obtaining as many takes of a given scene as possible, so much so that he would push the actors to the brink of exhaustion. In fact, it was not uncommon for a scene to have 40-plus takes, with some well surpassing 100. Shelley Duvall was perhaps the biggest victim of Kubrick's compulsive behavior. From all accounts the two did not come close to getting along, with Kubrick reportedly being very harsh on the actress to the point she became ill from stress. It has been hypothesized by many, as well as Duvall herself, that Kubrick may have purposefully treated her in this capacity in order to draw the performance out of her which he desired for Wendy Torrance. Constant script changes also plagued production to the point that Jack Nicholson claims to have only bothered learning lines just minutes before shooting a given scene.

With the production issues now in the



全米をおし進した恐怖の潮流!



this is the same ball which lured Danny to Room 237 (the room number was changed from 217 in the book at the request of the Timberline Lodge owners who did not want visitors occupying a room which actually existed in the hotel). Warner Brothers actually had projectionists physically cut the scene from prints of the film to return to them. Other changes were also applied to the picture depending on what part of the world it was released in. Kubrick reportedly chopped another 20 plus minutes from the film for the European release and he even altered the famous typewriter scene for each language the film was released in. Whereas English-speaking countries had 'All work and no play makes Jack a dull boy' appear on all the typed pages, other countries were treated to different culturally-relevant catch phrases that when translated to English mean 'What you have is worth much more than what you'll have' (French), 'The morning has gold in its mouth' (Italian), 'Never put off till tomorrow what may be done today' (German), and 'No matter how early you get up you can't make the sun rise any sooner' (Spanish).

Although Kubrick's *The Shining* has become one of the most heralded horror flicks of all time, this certainly wasn't the case initially. Time has been very kind to the film, and a major shift in perception has accompanied it. Upon its release in 1980, critical reviews of the film were mixed at best. Kubrick's deliberately slow pacing and Nicholson's exceptionally psychotic portrayal of Jack Torrance were lambasted by some initially, yet have grown to become some of the most celebrated aspects of the film. The film even received a pair of nominations at the Golden Raspberry awards for Worst Actress and Worst Director, a fact many horror aficionados may find hard to believe. In similar fashion, some

rearview mirror, *The Shining* was finally given a limited theatrical release on Memorial Day weekend in 1980 that expanded to a wide release around a month later. However, Kubrick was still not immune to tinkering as he decided to make cuts to the picture's ending between the initial run and the scale-up of the release. In the original cut of *The Shining*, the film's finale includes a scene where Wendy is in the hospital and is visited by Mr. Ullman of the Overlook Hotel. He informs Mrs. Torrance that no trace of her husband's body was found at the hotel and also hands Danny a yellow tennis ball. The audience is left to infer that



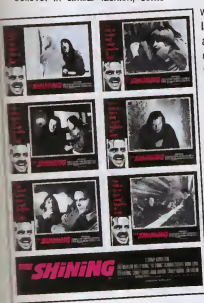
shows including *The Simpsons* and *Family Guy* have parodied the tale in some capacity or made reference to any number of the iconic events of the film — from the twin girls that Danny sees while riding his big wheel, or the elevator filled with blood, to the phrase "Redrum!" *The Shining* has been homaged to death in a number of music videos and films, too. Of course

this topic couldn't be complete without mentioning the infamous 'Here's Johnny' moment when Nicholson sticks his head through the axe-battered doorway; incredibly fitting considering this itself was a nod to Johnny Carson's introduction on NBC's *The Tonight Show*.

As mentioned earlier, Kubrick's rendition of *The Shining* is not the only one that has been put to film. Mick Garris' made-for-television adaptation originally aired on ABC in the spring of 1997 as a three-part miniseries. The cast included Melvin Van Peebles as Hallorann, Rebecca De Mornay as Wendy, Courtland Mead as Danny, and Steven Weber as Jack Torrance. Following Nicholson's turn as Jack was no small task, but Weber managed to turn in a suitable performance thanks in large part to the many differences in the character resulting from the film's faithfulness to the book. Stephen King wrote the teleplay and ensured that he had enough oversight on the project to avoid directorial liberties being taken like he had last time with Kubrick at the helm. The result was a film much truer to King's novel, focusing heavily on the themes of alcoholism and restoring many of the elements either missing or altered in Kubrick's picture.

The miniseries had a much more supernatural vibe akin to the novel and even included the famed hedge animals that come to life (a classic sequence from the novel which posed too many technological restraints for Kubrick to attempt at the time he made his version). The miniseries also utilized the Stanley Hotel, the place that inspired King to pen *The Shining*, for all exterior shots of the Overlook as well as for certain interiors. Most notably, the miniseries adapts the novel's ending where Jack perishes when the Overlook's boiler explodes, providing a finality to the story that is essentially the opposite of Kubrick's vague finale. The miniseries was heavily publicized prior to its debut and even received a special edition TV Guide cover, however, fan reaction was somewhat mixed since Kubrick's film was widely considered a classic by this point. Although the three-part mini series event failed to drum up the ratings ABC had hoped for, it still wound up nominated for Outstanding Miniseries at the Emmy Awards.

Stanley Kubrick's *The Shining* may have had a sorted path through production and even its initial release, yet the film has survived to become iconic amongst fans and critics alike. Even more of an indicator of *The Shining*'s longevity can be attributed to an often overlooked anecdote by the horror community — not only do genre supporters love the film, but they are still legitimately terrified by it. There is no love for an anti-hero slasher or cheers for the most creative gore shot. *The Shining* simply chills to the bone in a way few other films in the history of the genre have. 🐾





KING^{of} TELEVISION

King of Small Screen: The Television Work of Stephen King by Jessica Dwyer

Stephen King is without a doubt one of the most prolific writers in the history of the horror genre. Over the years, his work has been seen by many on the big screen, but as legions of King's fans can attest, his books tend to be more on the epic side. If you were to try and film, say, *The Stand* for theatrical release, you'd be looking at something that would rival *Lord of the Rings* (the Director's Cut) in running time. Enter the land of home entertainment and the place King's lengthy epics often find solace – television. Here you'll find yourself in a landscape peppered with childhood fears: ghosts, vampires and some things that are just un-nameable.

King's willingness to consistently cross into the realm of television is something that horror fans should relish. His popularity as an author has allowed horror more freedom on network television, a place it doesn't always get to be its normal bloody and scary self. In a world of Danielle Steel movies of the week, Stephen King rules the airwaves with numerous mini-series, TV-movies and entire weekly shows inspired by his work. King's rule over TV horror began in the late-70s and endures today with projects in development as this article hits the press – it would seem that the reign of King will continue ... and continue to be supreme. With that in mind, allow us to take you down the blood-soaked street that is Stephen King's history of television horrors. But mind the grates – you don't want to find out if we really all float down there.



Salem's Lot – 1979 (mini-series; CBS)

One of the first major horror miniseries, *Salem's Lot* (based off of King's popular vampire novel) took over the CBS airwaves in November of 1979. A four-part epic that focused on the slow devouring of Salem's Lot by the vampire Barlow, the series starred David Soul and a young Lance Kerwin alongside film great James Mason. (See more about *Salem's Lot* in the Year of the Vampire article in issue #20 of *HorrorHound*, as well as page 37 of this very issue.)

Directed by Texas Chainsaw Massacre's Tobe Hooper, *Salem's Lot* featured some of the most chilling scenes of horror to grace television screens up to that day. The mini-series was fairly loyal to the book and garnered good reviews, which led to its being trimmed to a two-hour run time for an overseas theatrical release.



Stephen King's World of Horror/This is Horror – 1989 (TV series)

Taken from a documentary and cut together with clips and interviews dealing with other horror films and creators like Dario Argento, Wes Craven, John Landis and Sam Raimi, *Stephen King's World of Horror* was shown on cable television late at night (and, it should be noted, in very random time slots).

King was always the constant, with interview footage describing things that scared him and what horror meant to him serving as bumpers to sequences discussing films like *Re-Animator* and *Evil Dead*.

IT – 1990 (mini-series; ABC)

This epic venture really started the ball rolling for TV adaptations of King's



work. Broadcast in November of 1990 on the ABC television network, the story centered on a group of friends known as "The Losers," a group of kids who don't fit into the Maine town where they lived. After an encounter with an evil entity that manifests itself in different forms (including an evil clown called "Pennywise" – the stuff of nightmares, brought to life by Tim Curry), the children eventually go their separate ways in adulthood. But before they do, they make a pact to fight "it" if the evil ever returns. Thirty years later, Pennywise is back

and The Losers must regroup in order to destroy their past demons.

IT has become one of the most popular creations based off King's works in both TV and film. Much of this is attributed to Curry's performance as the demonic clown Pennywise whose iconic visage has become cemented in the annals of horror. The rest of the cast was also up to the task; alongside Curry, the strong ensemble included John Ritter, Harry Anderson, Dennis Christopher, Seth Green and Richard Thomas.

Some fans were disappointed that many parts of the book had to be excised from the on-screen version, but due to it being a two-part mini-series as opposed to *Salem's Lot*'s four-parter, this King adaptation had to be more condensed – especially when one considers its hefty source material. Even with these minor complaints, *IT*'s ratings were solid. (Warner Brothers has announced a remake will be released sometime in 2011.)



Sometimes They Come Back -1991 (TV-movie; CBS)

Starring Tim Matheson and Robert Rusler (*A Nightmare on Elm Street 2*), *Sometimes They Come Back* is based off of a King short story. The film was directed by Tom McLoughlin who also wrote and directed *Friday the 13th Part 6: Jason Lives*. It was produced by Dino De Laurentiis with a script written by the writing team of Mark Rosenthal and Lawrence Konner.

The story follows Jim Norman who returns to his hometown as a teacher with his family. He witnessed his brother murdered years earlier by a gang of greaser thugs, who were in turn killed by a train. The killers return 30 years later haunting Jim and threatening his family as they "come back" for revenge.

Sometimes They Come Back is an effective film and is enjoyed by many King fans. Its unique in that it had two direct to video sequels, the second of which *Sometimes They Come Back ... Again* was released five years later. *Sometimes They Come Back ... For More* was released in 1998.



Golden Years – 1991 (TV series; CBS)

Golden Years was a limited-run series on CBS broadcast through July and August of that year with seven episodes (the final eighth episode was never shown). Keith Szarabajka (*Angel*) starred as an old man named Harlan who works as a janitor in a laboratory. An explosion during an experiment results in the reversal of his aging process, and as he starts getting younger and younger, Harlan is forced to go on the run from the same nefarious government agency featured in *Re-Animator*.

The series was written by King and Josef Anderson and co-starred Felicity Huffman and Frances Sternhagen. It was a fan-favorite and is still considered great dark sci-fi television.



The Tommyknockers – 1993 (mini-series; ABC)

Based off a King novel that serves as an homage to *Invasion of the Body Snatchers*, *The Tommyknockers* was a two-part mini-series in the ever-growing ABC library of King-inspired works, originally shown in May of 1993. Set in the town of Haven, the story centers on the discovery of a UFO buried in the woods near the town. The strange power of the spacecraft starts changing Haven's residents both physically and mentally. The only person seemingly immune to the

process is Jim Gardner, a friend of the woman who discovered the craft. It falls to Jim to save the town and possibly the world from the aliens known as the "Tommyknockers."

Fans have a mixed reaction to *The Tommyknockers*. While many find it a guilty pleasure, there are also, once again, King purists who don't like the fact that some major changes to the book were instituted for the script. The cast is an interesting mix, with Jimmy Smits, Marg Helgenberger, Robert Carradine, Traci Lords and E.G. Marshall all on board. The screenplay was written by Lawrence D. Cohen, who adapted *IT* as well as the big-screen debut of a King work, Brian De Palma's *Carrie* (1976).



The Stand – 1994 (mini-series; ABC)

One of the most ambitious retellings of a King novel, *The Stand* aired in May of 1994, an epic four-part apocalyptic story of good vs. evil based on one of King's most popular and largest works.

With a budget of around \$28 million, the mini-series was an expensive investment – as a result, it was heavily publicized and managed to assemble an impressive cast of actors. Gary Sinise, Ruby Dee, Molly Ringwald, Ossie Davis, Ray Winstone, Matt Frewer, Rob Lowe and many more would inhabit some of King's most iconic characters via a script written by the author himself. Horror fan-favorite Mick Garris, who had directed 1992's *Sleepwalkers*, King's first original (i.e., not adapted from a pre-existing work) film script, took the reins. Garris would go on to helm many more King projects, often producing and writing them as well (*Riding the Bullet*, *Quicksilver Highway*).

The Stand takes place after a mega flu virus known as "Captain Trips" is released into the US. As most of the people in the country succumb to the virus and die gasping, the remaining few survivors are left to make a choice: will they side with the angels and the good Mother Abigail or party with the sinners in Las Vegas and the demonic Randall Flagg? The game is set in motion for the fate of humanity's soul ... until there isn't much humanity left to be found.

Despite some changes from the original massive epic, with entire characters left out and locations changed, *The Stand* is probably one of the best of the TV-based King works. The characterizations, sets, makeup and special effects are all top-notch. Jami Sheridan stands out as the personification of evil known as Randall Flagg as does Ruby Dee as the saintly Mother Abigail.

The Stand is considered one of the most popular mini-series of all time, and there is little wonder why. A truly epic production for ABC (and a risky one due to the subject matter), the series was nominated for six Emmy awards, walking away with two for sound and makeup effects. It was subsequently released on VHS and DVD – both of which are currently out of print. This is unfortunate, as *The Stand*'s DVD represents the upper echelon of King's TV home video releases, with audio commentary as well as behind-the-scenes features included.



The Langoliers – 1994 (mini-series; ABC)

ABC's next entry into the King vault, *The Langoliers*, is a two-partter that tells the story of an airplane (and its passengers) who pass through a rip in time/space, entering an alternate reality. Threatened by creatures known as the "Langoliers" who are devouring everything left in the world, the passengers must get back through the schism in reality before it's too late. The most inventive aspect of this story is

the fact that King sets up the notion that time travel is impossible, as everything

that once existed is destroyed by the titular creatures – the past is just that. Definitely a step away from the "Butterfly Effect" theories ... If the past is gone, there's no risk altering our future.

The Langoliers was written and directed by Tom Holland, the scribe behind *Psycho II*, *The Beast Within* and *Fright Night* (which he also directed). It's a creepy little mix of sci-fi and horror helped along by some good performances, especially that of Bronson Pinchot as the mostly-crazed Craig Toomey and Mark Lindsay Chapman as the mysterious Nick Hopewell. King himself also shows up (as he did in *The Stand*) in a cameo role.



Quicksilver Highway – 1997 (TV-movie; Fox)

A double bill of Stephen King and Clive Barker, *Quicksilver Highway* combined two literary efforts, "The Body Politic" (from Barker's *The Inhuman Condition*) and "Chatter Teeth" (from *Nightmares & Dreamscapes*), linked together by the storyteller of the piece, Aaron Quicksilver.

Mick Garris wrote the film's teleplay as well as directing, with Barker and John Landis providing cameos while Christopher Lloyd unveiled his creepy best as Quicksilver. A great supporting cast shines in the form of Matt Frewer (*The Stand*), Veronica Cartwright and Raphael Sbarge.



The Shining – 1997 (mini-series; ABC)

With Mick Garris in the director's chair once again, *The Shining* was shown over three nights in April of 1997. *Wings* funny man Steven Weber was enlisted to fill the role forever identified with Jack Nicholson – that of Jack Torrance, the father who loses his mind and tries to kill his family in an isolated Colorado hotel. Co-starring with Weber were Rebecca De Mornay as Wendy and Courtland Mead as Danny

Torrance, with the role of Dick Hallorann played by Melvin Van Peebles. King once again cameos as the "Band Leader."

The story behind the retelling: King (who contributed the teleplay) wanted this version made because he was never completely pleased with Stanley Kubrick's reworking of the story (a fact he had been vocal about for the 17 years that passed between the two productions). This decision sparked its own share of debate, as fans of the Kubrick film scoffed at the notion of a TV remake even though King himself was the creative engine behind it. Ultimately, while the small screen redux has some great moments and is popular for showcasing material from the book Kubrick ignored, it still suffers due to the made-for-television budget, hence the inferior acting (Steven Weber is no Jack Nicholson).

As in *The Stand* (which offered brief appearances from the likes of Joe Bob Briggs and others), *The Shining* features cameos by directors (and King friends) Sam Raimi and Frank Darabont along with fellow writers David J. Schow and Richard Christian Matheson.



Storm of the Century – 1999 (mini-series; ABC)

By most accounts, *Storm of the Century* is the contender to *The Stand* as the best of King's ABC output. It starred the other brother from *Wings*, Tim Daly, and the highly-underrated Colm Feore. "SOTC" is a harsh morality tale that shows yet another small town in Maine whose residents turn against one another under a supernatural influence.

As the title suggests, a storm of epic proportions is getting ready to hit the small fishing village of Long Tail Island. Along with the storm, a mysterious stranger arrives by the name of Andre Linoge. Linoge is soon shown to be a force of evil – many murders and suicides later, the inhabitants discover that once they acquiesce to Linoge's demand of "Give me what I want and I'll go away," they'll be left in peace. When it is discovered exactly what he wants and what he truly is, the townspeople must decide what is more important to them: their lives or their souls and sanity.

This was the first time King had written a screenplay specifically for a mini-series and is one of his personal favorite TV-based works. (The author would later release a book version of his script.) Fans of *SOTC* consider it one of the



KING OF TELEVISION

best long form works to be shown on network television, and director Craig Baxley would go on to direct a few more entries in our list.



Rose Red – 2002 (mini-series; ABC)

Stephen King was hit by a car right before he began making revisions to the script he'd worked up for a film version of *Rose Red*. During his recovery, King turned the feature-length script into a three-part mini-series, which reportedly helped him recover through the pain of the accident.

Rose Red is King's return to the haunted house subgenre touched upon in *The Shining*, but *Rose Red* is purely a ghost

story of the old school variety: science tries to discover the truth and has to deal with the consequences. A group of psychics led by a college psychology professor go to the large haunted mansion known as Rose Red to prove that the paranormal activity purported to occur there is real. (23 people have died or gone missing over the years.) Once again, science unleashes something it shouldn't, causing more death and destruction while uncovering possible answers to the house itself.

Another impressive cast is assembled here. Nancy Travis, Julian Sands, David Dukes, Emily Deschanel and others take on the forces that reside within the house, with *Storm of the Century*'s Craig Baxley returning to the director's chair.

Rose Red, which garnered high ratings for ABC when it was shown in January of that year, is also notable for having a faux tie-in novel released before the series was shown. Penned by the fictional character Dr. Joyce Reardon, the book is supposedly based around the diary of one of the current ghosts of Rose Red, Ellen Rimbauer, before she died. There were also fake Web sites which tricked many fans into believing King had based the story off of a real location.



The Dead Zone – 2002-2007 (TV series; USA Network)

Based upon one of King's best known novels as well as the stellar film version starring Christopher Walken and Martin Sheen, *The Dead Zone* takes the concept of John Smith and his ability to see visions into a smart weekly premise.

The series follows the events of the book fairly closely: Johnny Smith falls into a coma for six years due to an accident – when he comes to, he starts having visions upon touching objects or people. This isn't the only change that has happened in his life. His fiancée, Sarah, has married another man after giving birth to Johnny's child while he was dead to the world. Johnny tries to come to terms with his abilities and his still present love for Sarah, all while dealing with the visions of an apocalypse brought on by a congressman named Greg Stillson.

The Dead Zone ran for six seasons and was a huge hit for the USA Network. Ex-teen star Anthony Michael Hall showed how much he'd changed from Sixteen Candles with his portrayal of Johnny while Sean Patrick Flanery took the reins as Stillson. The series lasted for six seasons before being cancelled due to slowly sinking ratings and an expensive production budget. Rumors still circulate regarding a potential TV-movie revisit of Johnny Smith and company.



Carrie – 2002 (TV-movie; NBC)

A remake of the Sissy Spacek-starring original, *Carrie* aired on NBC in 2002, with a newly anointed "scream queen" (May's Angela Bettis) as the soon-to-be bloody Carrie White. Following roughly the same plot as the novel and the 1976 film, Carrie is a telekinetic girl bullied by classmates as well as her overly religious mother (now played by Patricia Clarkson). Pig blood-doused from night fiascos ensue, followed by Carrie and her mother's final showdown. But this is where the difference occurs.

Seems NBC was trying to capitalize on the success of *The Dead Zone* on the USA network and wanted its own King-based TV series. *Carrie* was original-

ly intended as a pilot – instead of having Carrie die, she is brought back using CPR. According to reports, the idea was to have Carrie leave town and start a home for other kids who have special powers... along with the problems that come with them. The series didn't pan out and the pilot was instead retooled as a standalone film. The resulting made-for-TV movie revolved around an awkward story-structure of a police investigation into what happened at the prom, with the story being "retold" by surviving character Sue Snell (Battiestar Galactica's Kandyse McClure, simply horrible here).

It's important to note that the screenplay for Carrie this time around was written by Bryan Fuller, the man behind some amazing yet similarly unsuccessful series such as *Dead Like Me*, *Wonderfalls* and *Pushing Daisies*.



Firestarter 2: Rekindled

– 2002 (mini-series; Sci-Fi Channel)

Based on King's novel *Firestarter* as well as the 1984 feature film starring Drew Barrymore, *Firestarter 2* was shown in March of 2002, only a few months after *Rose Red* aired. Picking up years after the events of the original film, Charlie McGee is still on the run trying to find a way to cure her telekinetic powers. She is discovered by a group trying to kill the remaining survivors of the experiments that produced people like Charlie. Additionally, Charlie must again face off with nemesis John Rainbird, the man responsible for the death of her father, who has a new group of telekinetic soldiers of his own.

Firestarter 2 was shown in two parts and featured an eclectic cast that included Marguerite Moreau (*Queen of the Damned*), Dennis Hopper, and Malcolm McDowell taking on the role of Rainbird originally portrayed by George C. Scott. Written by Philip Eisner (*Event Horizon*, *Mutant Chronicles*), it was directed by Robert Iscove, who had previously directed episodes of the series *Profit* and went on to direct an item possibly more horrific than anything on this list – the American Idol-spawned film *From Justin to Kelly*.



The Diary of Ellen Rimbauer – 2003 (TV-movie; ABC)

A prequel to the eerie mini-series *Rose Red*, *The Diary of Ellen Rimbauer* is a filmed version of the tie-in novel from the perspective of *Rose Red*'s mistress, Ellen Rimbauer. It gives details about what led to the house's construction and the reason the house itself was so cursed. *Rose Red*'s Craig Baxley directed, with Ridley Pearson (the real author of "Diary") scripting.

Some fans were disappointed by the film as they felt it didn't capture the atmosphere of the mini-series or the book upon which it was based as well as it should have. Many complained that Ellen didn't seem young enough on-screen as she was portrayed in the book. Regardless, inventive marketing props must be given.



Kingdom Hospital – 2004 (TV series; ABC)

Based off Lars Von Trier's original Danish TV series *Riget* (aka *The Kingdom*), *Kingdom Hospital* was developed by King and had a limited run on ABC starting in March of 2004. An excellent cast headed by Andrew McCarthy, Bruce Davison, Jack Coleman and Diane Ladd added some extra muscle to the twisted show about a monolithic looking hospital and the doctors who worked within it. Guest stars such as William B. Davies, Peter Wingfield and Evangeline Lilly gave the series even more genre credibility.

Ghosts and strange sects, as well as supernatural events, populated the series as it followed the sometimes-just-as-bizarre doctors and their patients through their time at New Kingdom. Fans clamored for another season of the show and King himself was ready to deliver. But ABC wasn't happy with the ratings, so an unlucky number of 13 episodes are all that were produced.



Salem's Lot – 2004 (mini-series; TNT)

A return to the 'Lot' was aired in June of 2004 on the TNT cable network. Rob Lowe, who had already had a turn in another King-penned epic (*The Stand*), was cast as Ben Mears. This time Barlow the vampire appeared far more human as portrayed by Rutger Hauer (looking similar to his vampire role in the film version of *Buffy the Vampire Slayer*). His co-star in that film, Donald Sutherland, would take over

the role of Straker previously played by James Mason. Set in 2004, this version of Salem's Lot had a more CG-polished feel, as well as a condensed time in which to work (only two parts to the original's four).

The script by Peter Filardi, who also penned *The Craft* and *Flatliners*, gave the vampires more personality than the original version – Barlow himself speaks instead of Straker serving as his voice. Director Mikael Saloman, who would also direct two episodes of King's *Nightmares* and *Dreamscapes* series, manages to some generate a few scary moments and memorable visuals that are a nice addition to the King library. However, most fans find this an unnecessary remake that falls short of the '79 original.



Nightmares and Dreamscapes: From the Stories of Stephen King – 2006 (mini-series; TNT)

Following in the footsteps of Salem's Lot, TNT brought to the small screen a collection of King's shorter works in anthology form. *Nightmares* and *Dreamscapes* was broadcast in July of 2006 through August of that year. Upholding tradition, veterans of former King productions returned to be terrorized anew, such as *IT*'s Richard Thomas and *The Shining*'s Steven Weber, while William H. Macy, Jeremy Sisto and Tom Berenger joined the ranks.

Each of the eight standalone episodes was an hour long, taken from not only King's *Nightmares* and *Dreamscapes* but the author's other short story compilations as well. One installment that many remember is "Battleground" (based on a story from *Night Shift*), which entailed a hit man (William Hurt) being attacked by a group of toy soldiers after murdering the head of a toy company. This was directed by Brian Henson, son of Jim Henson. Another episode, "Crouch End," is steeped in H.P. Lovecraft lore and starred Claire Forlani. The series' other adaptations were "Umney's Last Case," "The End of the Whole Mess," "The Fifth Quarter," and "You Know They Got a Hell of a Band," (all based on shorts from *Dreamscapes*), with "The Road Virus Heads North" and "Autopsy Room Four" (derived from King's *Everything's Eventual: 14 Dark Tales*) rounding out the lot.

The series was praised for its slick style and substance. It was also a great showcase of King's short story work, which had previously been seen in episodes of other anthology TV shows such as *Monsters* and *Tales from the Darkside*.



Desperation – 2006 (TV-movie; ABC)

Reuniting with King once again is director and producer Mick Garris on *Desperation*. The three hour long epic was to be a two part mini-series, but ABC showed it in its entirety in May of 2006.

The story revolves around a group of people who come together in the desert of Nevada and are harassed by a Sheriff who's not what he appears to be. In the town of Desperation, a name that fits the attitudes of many of the characters, they discover

that a murderous spirit is at large and looking for bodies to use as a host. Ghosts, murders, and redemption are all on the menu.

The film was written and co-produced by King and followed the book fairly closely. King acting regulars Steven Weber and Matt Frewer also return for this entry into ABC's King Vault, while genre legend Ron Pearlman starred as the sheriff. Most people are mixed on the film itself. Some nice EFX from some of the guys at KNB help add to the scares.



Children of the Corn – 2009 (TV-movie; Syfy Channel)

Aired on the Syfy Channel in September (and released uncut on DVD by Anchor Bay the following week), this version of King's tale is set in the 1970s and focuses on the cult aspect of the children. This time around, a Vietnam Vet and his wife stumble upon the town and have to fight against the children and He Who Walks Behind "The Rows." Written, produced and directed by Donald Borchers (a producer on the original 1984 film), this version had no real direct input from King himself.



Haven – 2010 (TV series; Syfy Channel)

Based on one of King's later books called *The Colorado Kid*, *Haven* adds supernatural elements to the story as well as new characters. The show takes place in Haven, Maine where an FBI agent named Audrey Parker comes to investigate a case. While there she realizes she's more connected to the town than first believed and decides to stay put. It's soon discovered that the town is a "haven" for people who have a unexplained problems and supernatural powers and issues.

Haven has been ordered for a full season run on the Syfy channel and stars Emily Rose as Audrey along side Eric Balfour. Nicholas Campbell, who was in *The Dead Zone* opposite Christopher Walken, also stars as the Chief of Police.

Stephen King and television have a long and glorious history together. But the two aren't done with one another, with upcoming King projects on the horizon such as *Bag of Bones* and *The Talisman*. Unpleasant dreams, true believers – the King of Horror isn't done invading your airwaves quite yet.





ing in nearby Boulder, Colorado that the book was actually written. The Stanley is well known for being one of the most haunted buildings in the United States. The hotel currently offers a ghost tour, and if you are staying there, I highly recommend you take it. It gives you a great behind-the-scenes look at this historical landmark as well as a great deal of information regarding all things Shining.

When it came time for Stanley Kubrick to make the feature-film version of *The Shining*, Stephen King pushed hard to have it filmed at the Stanley Hotel. Stanley Kubrick and crew flew from England to the United States to scout the Stanley as well as many other hotels that were potential candidates. Kubrick felt that the only way he could get exactly what he wanted would be to build sets in lieu of using a practical location. There is a framed letter on display at the Stanley Hotel to the Motion Picture and Television Advisory Commission in Colorado from Kubrick that reads:

Dear Ksue,

After six months searching, researching, and pondering, I am afraid we have finally come to the sad decision that the only way to get what we want from the hotel is by building a set. We have the problems of weather and the view out of the windows, and there just doesn't seem to be any way to get what we want on a location. This obviously rules out shooting in any hotels in Colorado.

On the other hand, we still haven't decided how we are doing the rest of the film, and it may prove to be possible to do some or all of what is left in Colorado. I'd certainly like to.

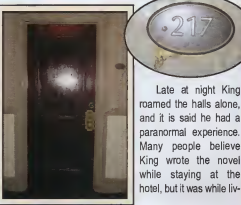
Whatever the outcome, I should like to tell you how grateful I am for all the help you have given to us, and to say how personally disappointed I will be if we don't wind up there at all. I will keep you informed.

Best regards, Stanley

After discussing the letter with some of the Stanley Hotel's historians, they believe Kubrick never intended on shooting in Colorado and was only there to appease Stephen King's wishes. To give you an idea of how long the film was in production, this letter was written on



The Stanley Hotel was built by Frelan O. Stanley and opened on July 4th, 1909. It was here while staying in Room 217 that Stephen King got the inspiration for his masterpiece. Apparently fans steal the room number off the wall quite often.



Late at night King roamed the halls alone, and it is said he had a paranormal experience. Many people believe King wrote the novel while staying at the hotel, but it was while liv-

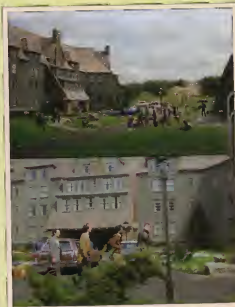
June 24th, 1977. *The Shining* was released in theaters on May 23rd, 1980.

While scouting for locations in the United States, they did come across a hotel that had the perfect exterior look that Kubrick desired. This was the Timberline Lodge in Mount Hood, Oregon.

This was to be the look for the exterior of Kubrick's Overlook Hotel. There are four shots of the actual Timberline Lodge in the film. The very first time the hotel appears on film, take a look to the right of the screen where the hedge maze is supposed to be. You will notice that it isn't there because it doesn't really exist at the real location.



Every time you see one of the actors walking in front of the hotel or walking to the hedge maze that was a façade of the front of the Timberline Lodge built in England. None of the cast ever went to the real hotel location.



Another bit shot in the United States were the opening aerial-panoramic shots of the Volkswagen Beetle on the road to the hotel.

These were filmed from a helicopter in Glacier National Park in Montana on the Going-to-the-Sun Road. Director Ridley Scott later used some of this footage for the closing moments of the original cut of the film *Blade Runner*.

Once inside the real Timberline Lodge, you will

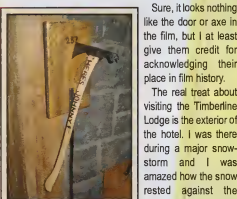


notice it looks absolutely nothing like the interior of the Overlook seen in the film. The Timberline has a very unique design that like a big circle in the middle of the hotel and at the center is a stone fireplace that goes from the floor to the ceiling. You can walk around the fireplace which connects to the different wings of the hotel.



The décor of the hotel is all stone and wood themed and nothing like the Overlook.

However, they are proud of their connection to the film. In the lobby of the hotel, there is an axe with the words, "Here's Johnny!" on the handle stuck in a piece of a hotel room door that reads Room 237.

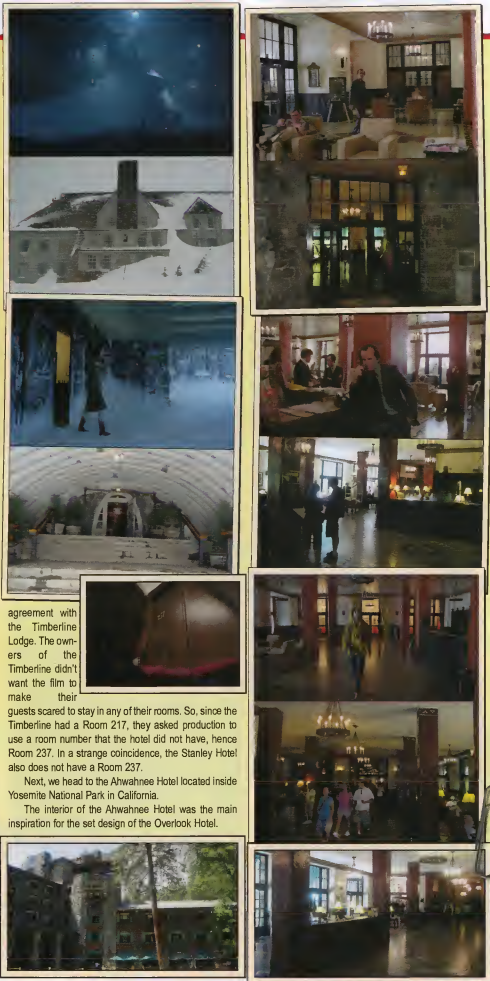


replicated in the film. And yes, that is me poking my head out of the bathroom window Wendy Torrance-style!

The major difference is the front entrance to the hotel. As you can see from the comparison photos, they are quite different.

There has always been speculation about why Kubrick changed the room number from 217, as it appeared in the novel, to 237, as it appeared in the film.

The reason for the change was part of the studio's



The hotel's Native American design and décor is well replicated in the film. All the sets were built in Elstree Studios in London. Going inside the *Ashwallow* is the closest you will come to stepping inside Kubrick's version of the Overlook.



You will see from the comparison photos that the front lobby and the area known as the Great Lounge were the two main inspirations for the hotel.

The Great Lounge is 77 feet long and 51 feet wide with 24-foot-high ceilings and 10 floor-to-ceiling windows topped with original, hand-stained glass panels that bathe the lounge in light during the day. This would be the inspiration for the Colorado Lounge where Jack Torrance was writing his "novel."

Very near the Great Lounge, there is a black door that has red on each side of it that looks very similar to the red elevator doors in the film. At first glance, you would think it was two elevator doors. You can see that the American Indian art design around the edges is exactly the same.

Since Stephen King was unhappy with Kubrick's



version of his novel, he decided he would make his own version of *The Shining* that would be true to his book. He brought in long-time collaborator Mick Garris to helm the project. Now running the show, King could finally ful-



fill his wish of having it filmed at the very place that inspired the novel – The Stanley Hotel.

The three-part mini-series aired on ABC on April 27, 1997 through May 1, 1997. About 50 percent of what you see in the film is the real Stanley Hotel and the rest were sets. The entire exterior of the hotel on film was the Stanley.

When you're there you will notice that it isn't really secluded at all. Although it has a great deal of property around it, you can see the City of Estes Park quite well from the hotel. Also there are several buildings behind and around the main building on the property. Director Mick Garris had the challenge of shooting the hotel from certain angles to hide the neighboring structures. You would never know from watching the mini-series, but there is actually a swimming pool right in front of the hotel, too. The use of trees and a little CGI here and there also helped create the illusion.



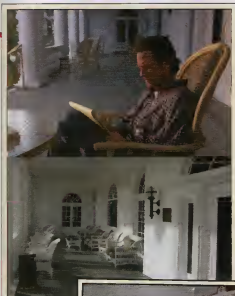
Another little-known fact about the Stanley Hotel is that although it is in Colorado, it doesn't get much snow fall if any at all. All of the snow in the mini-series was artificial.



As for the interior, they used the main entrance and lobby of the hotel. This features the front desk, vintage elevator, staircase and entrances to the various ballrooms.

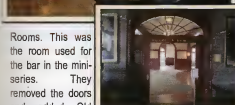
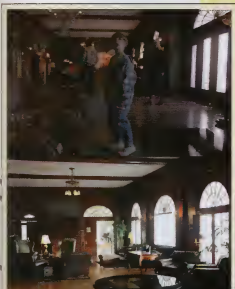
To the left of the front desk is the Macgregor Room. This is the room used for the costume ball in the film.

The room used to be all white, but received a faux bois paint job as well as the construction of the big band stage where Stephen King makes his cameo appearance as band leader, Gage Creed of the Gage Creed Band, the character name taken from his other novel *Pet Sematary*. The Stanley Hotel liked the transforma-



tion so much they decided to keep it all intact after production wrapped. When you see the stage in person, it looks like it was built back in the '30s, but was actually constructed in 1995.

To the right of the front desk is the Pinon Billiards



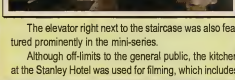
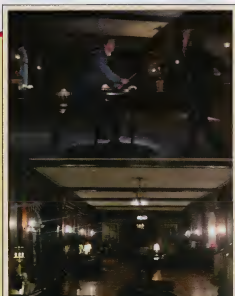
Rooms. This was the room used for the bar in the mini-series. They removed the doors and added Old

West-style swinging saloon doors for the filming.

They also constructed an oval-shaped bar. The Stanley Hotel's real bar is on the opposite side of the lobby near the Macgregor Room.

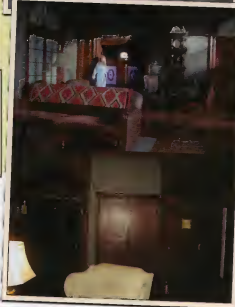
There were several shots done near the main staircase next to the front desk.

One shot was done on the top of the staircase when they find that Danny has been attacked.



The elevator right next to the staircase was also featured prominently in the mini-series.

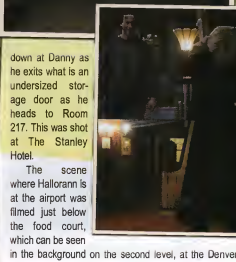
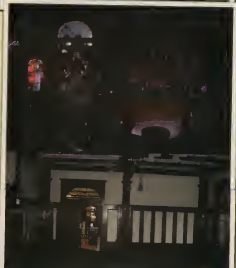
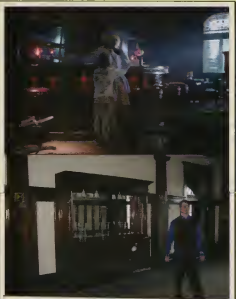
Although off-limits to the general public, the kitchen at the Stanley Hotel was used for filming, which includes



the storage room Jack was locked in.

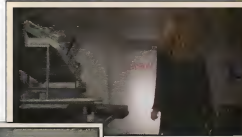
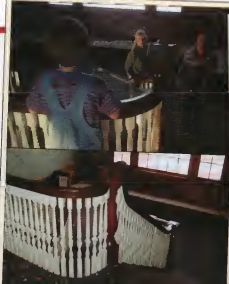
Out back behind the kitchen is where Jack left the homesteader to freeze, and back behind that is the building that was used for the garage.

The rest of the hotel's interior that includes hotel rooms, hallways and boiler room were all sets. There is, however, one scene shot from the top floor looking

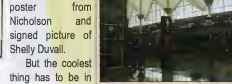
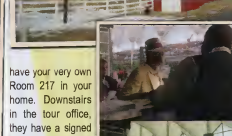


down at Danny as he exits what is an undersized storage door as he heads to Room 217. This was shot at The Stanley Hotel.

The scene where Halloran is at the airport was filmed just below the food court, which can be seen in the background on the second level, at the Denver



is stocked with cool *Shining*-related merchandise. They have both the film and mini-series on DVD, the novel, T-shirts, mugs and more. They even have cool custom Room 217 key chains and door plaques, so you can

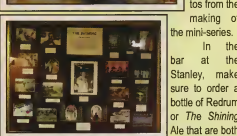


have your very own Room 217 in your home. Downstairs in the tour office, they have a signed poster from Nicholson and signed picture of Shelly Duvall.

But the coolest thing has to be in



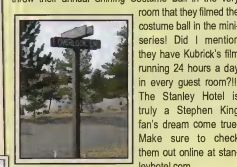
the hallway just outside of the office where they have the miniature dollhouse of the Overlook as seen in the mini-series.



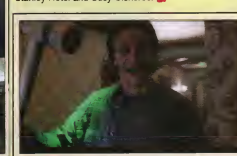
made by the local Estes Park Brewery.

Behind the hotel they even have streets named after the film: Overlook Court and Lane.

If you can make it out to the Stanley Hotel on Halloween weekend you are in for a treat. Every year they throw their annual *Shining* Costume Ball in the very



Special thanks to Leslie Hoy and Kevin Lofty of the Stanley Hotel and Susy Cisneros. 🐾



International Airport.

One of the things I loved so much about the Stanley Hotel is how it embraces its connection to *The Shining*.

There is a gift shop located right next to the elevator that

Fun Fact: The only filming done on-location was for the scene where Halloran (Seaman Crothers) talks on the phone at the airport. This was filmed at Stansted Airport, just outside London.

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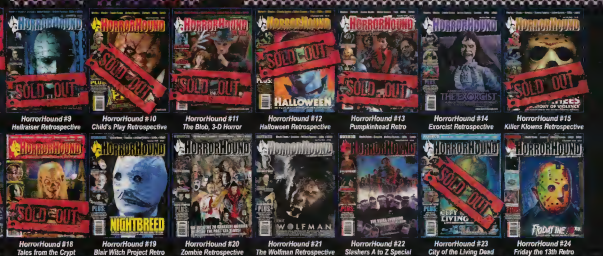
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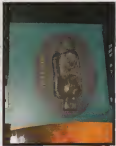
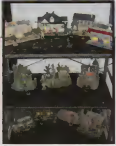
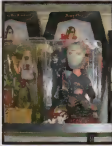
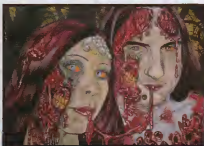
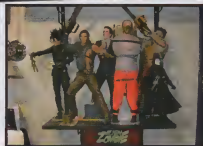
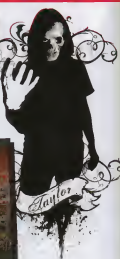
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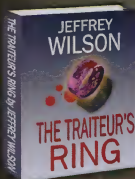
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This issue's Fantasm comes from old school horror fanatic, Terry Taylor, out of Lawrence, Kansas. "I have been a long time horror fan," Terry explains "I was into KISS at the age of 5 and by age 10-12, my father would rent classic VHS horror movies like *Microwave Massacre*, *Diller Killer*, *Toolbox Murders*, *Slumber Party Massacre*, *Eaten Alive* and *Texas Chainsaw Massacre* to name a few." Every October, my wife and I travel to different parts of the country going to haunted attractions. In 2002, I was arrested while sneaking onto the grounds of the Danvers State Insane Asylum. I was escorted out of town by sheriffs and told I can never return. That same year, I got lost in the Morristown Woods looking for the remains of the *Evil Dead* house."



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THE TRAITEUR'S RING
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THE DARK CARNIVAL FILM FESTIVAL

By
Alan Rowe Kelly

Celebrating its fourth year and showing no signs of slowing down, The Dark Carnival Film Festival is quickly becoming a gem event in the Midwest for horror fans and filmmakers alike. I attended my first Dark Carnival in 2008 when my horror opus *A Far Cry From Home* was selected to premiere, and also to pick up my 2007 award for winning Best Picture for my film *The Blood Shed*. I must admit, after attending many jaded, uninspired festivals during the past 10 years of my budding film career, I was in for a refreshing surprise!

Set in the cozy, university metropolis of Bloomington, Indiana, the "DCFF"

atmosphere was a throwback to 1950s fare with an opening night party held at The Star-Lite Drive-In. While trailers from the weekend's film roster looped on the screen above, guests were welcomed to a carnival-style event featuring multiple bands, voluptuous belly dancers, fire eaters, demon clowns, horror celebrities and plenty of beer!

Now honestly, where else does that happen? And this was only the pre-party prepared for the eve of the fest!

The rest of the weekend was a whirlwind of fabulous screenings, meeting amazing film and TV personalities, cocktails, and a closing night awards party and celebration that was truly spectacular. Listed among the "Top 25 Film Festivals Worth the Entry Fee" by Movie Maker Magazine in 2009 and coined as the "Sundance of Horror" by Cultureweek Magazine, this year welcomes renowned film critic, actor, and horror host Joe Bob Briggs as 2010's Master of Ceremonies! "Dark Carnival is the world's greatest horror film festival and the only one I would ever consider losing," says Briggs.

The Dark Carnival Film Fest is the brainchild of festival director Dave Pruett and FX artist/filmmaker Arthur Cullipher. Along with producer/actor Marv Blauvelt and fest coordinator Jason Hignite, these gentlemen have groomed and cultivated an event like no other. Fest director Dave Pruett explains, "One of the nice things about horror films is that there's a really dedicated audience. Horror movies are a communal kind of thing. We do look for films that we think will appeal to a wide audience, but we also look for those unpolished gems. We're all about the films, and the merchandising and autographs are secondary."

"We had very little experience in organizing a film festival, but as fans of horror, we knew what we wanted to experience at such an event," adds Marv Blauvelt, "All of the DCFF staff is incredibly diverse and we all share the same passion: our love of films, no matter what the budget! With so many of us on staff who are also filmmakers, actors and SPFX artists, we knew how we would want to be treated if we had our own projects in this event."

"This resounding philosophy has been vital in the growth and success of DCFF every year," says fest coordinator Jason Hignite. "The key ingredient to Dark Carnival is that it's a film event for the filmmakers and its stars."

There have also been some great genre actors in attendance such as Michael Berryman, Tiffany Shepis, Ken Foree, Raine Brown, Ari Lehman, TV horror host legend Sammy Terry, Austin Dossey, David Gilkey, Kim Armitage and Megan Sacco. Plus a "who's-who" of award-winning filmmakers like Anthony Sumner (*W.O.R.M.*), Tony Wash (*It's My Party, and I'll Die if I Want to*), Bart Mastronardi (*Vindication*), George Bonilla and Josh Eisenstadt (*Dark Reel*).

"What I always look for in a great festival is a strong audience turn-out, excellent screening facilities, a venue that accommodates mingling with the audience/fellow filmmakers, and most importantly, a genuine appreciation for the genre and true independent talent," cites director Anthony Sumner of Tiny Core Pictures. "It is very rare to find a festival that successfully pulls off all that criteria - but Dark Carnival does."

Held at the historic and beautifully-restored Buskirk-Chumley Theater in Bloomington's center, the event allows fans and stars a more personal environment to meet, greet, and enjoy three days of stage and street performances, panel discussions, autograph signings, screenplay competitions, tattoo artists, unique horror vendors, and of course, screenings of dozens of independent features and shorts in classic movie-palace fashion.

"DCFF is truly underground and allows indie films to be shown that might not have a chance at an audience anywhere else," comments genre sweetheart Raine Brown. "There is a good sampling of all types of horror and I love that I get to be an audience member and a fan too! Interacting with the people who love and appreciate indie film is an awesome experience."

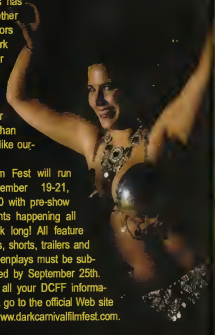
2009's Feature Film winner, Bart Mastronardi walked away with more than just a trophy for his film *Vindication*. He took home awards for Best Supporting Actor (Jerry Murdock) and Best Blood Effects, plus scored a sweet distribution deal with the popular R-Squared Films. His critically acclaimed film is now sweeping through stores, Cable TV, Netflix, Video on Demand and multiple city screenings throughout the US. "For a first time director this is a dream come true," Mastronardi continues, "The fest and its organizers give filmmakers opportunities where other film festivals rely solely on celebrities. This is a festival many others should aspire to be."

"If there is a time and place for an enigmatic, strange, positively-energized vortex in Indiana, it's in Bloomington during the DCFF!" states actress/filmmaker Susan Adriansen after screening her film *Under the Raven's Wing*. "Taking in the thrilling dark themes of the event and films, along with the acceptance, camaraderie

and...heck, the FUN, left me feeling in high spirits as both filmmaker and fan!"

Marv Blauvelt concludes: "Success has allowed us as a festival to bring together many gifted filmmakers and aspiring actors of indie horror to preview their latest work and have it serve as a launching pad for them. But it also has given us opportunities as filmmakers to work with many of these rising talents on our own film projects! And who better to put on a horror film festival for the fans and filmmakers than other passionate fans and filmmakers like ourselves?"

On that note, Dark Carnival Film Fest will run November 19-21, 2010 with pre-show events happening all week long! All feature films, shorts, trailers and screenplays must be submitted by September 25th. For all your DCFF information, go to the official Web site at www.darkcarnivalfilmfest.com.



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THEY CAME FROM THE KRYPT!

by Jon Hitley

All really good haunted house stories have a secret – something the protagonist has to discover to solve the mystery, clean the house, or help some lost soul find its way to whatever is next – though sometimes trying to do that just might kill you. Movies about haunted houses have been around since the late-'20s, with *The Cat and the Canary* (1928) opening the original "creaking door." However, the "old dark house" theme was also used in countless crime dramas, mysteries and even comedies before firmly establishing itself within the horror genre. Grab your flashlights, your EVP recorders, and whatever parapsychologist paraphernalia that you think might help, because in this journey out of the Krypt, we're off to visit two different houses that are very much ... haunted.

John Hough's *The Legend of Hell House* (1973) is an adaptation of Richard Matheson's 1971 novel *Hell House*, itself written in response to Shirley Jackson's *The Haunting of Hill House*, published in 1959. In Jackson's novel, as well as its stellar screen adaptation, *The Haunting* (1963), the reader/audience is never sure if the house is truly inhabited by spirits, with the events open to interpretation. According to Matheson, "I'm going to do a haunted house story where you damn well know it's haunted and there's no question in your mind." Two years later he adapted it for the screen, with the book's violence toned down for the PG-rated screenplay. "Legend" would be the first and only film that James Nicholson would produce after leaving

Next we go to Canada for Peter Medak's *The Changeling* (1980), a feature perhaps less terrifying but even more haunting. Like most good ghost stories, the plot is very simple. George C. Scott plays a musician/composer who loses his wife and daughter in a freak car accident. Trying to recover from this great loss, he rents an old house in a different town and goes back to teaching. Before long, he starts hearing strange noises within his new residence, such as a thundering pounding from the top of the house or the quiet whisper of a child's voice. While trying to uncover more about the old house's history, he's told by one lady at the historical society, "It doesn't want people." But he perseveres, searching for the answers he believes the house, or someone in the house, wants him to find.

Like Hough, Medak uses his camera to introduce us to the house, building up atmosphere all the while. Using long, slow tracking shots of a room, the hallways, the staircases, the viewer experiences a feeling of emptiness, but also of something not at rest. Aiding in this process is Rick Wilkins' haunting music, which plays a very important role – not only does a little music box theme come into play, it also imbues the film with an eerie feeling throughout.

Medak also shows how effective a skilled filmmaker can be, delivering a memorably chilling effect using nothing more than a child's little rubber ball. Nothing elaborate, no CGI, but it's a scene that will raise goose bumps ... and stay with you long after the movie is over.

As with *Legend*, *The Changeling* relies on its very small cast to carry the film, especially Scott in the lead role. We feel his immense sorrow for the loss of his family,

drawing us into the mystery alongside him. Veteran Melvyn Douglas also has a small but significant role as a senator with connections to the old house – while only on-screen briefly, Douglas delivers an incredibly moving performance. Trish Van Devere plays the woman who rented the house to Scott, who then tries to help unearth the decades-buried mystery.

While haunted house movies are an old subgenre, it's no easy task making a memorable one. But when everything is in place, from the story to the music and the acting, the result is often a picture that will haunt the shadows of your mind for many years to come. So keep wandering those darkened hallways, be careful on the creaking stairs, and tread lightly when going into attics or basements ... and always remember to keep Discovering the Horror.

FOR THE SAKE OF YOUR SANITY,
PRAY IT ISN'T TRUE!



*The Legend of
HELL HOUSE*

STARRING
PAMELA FRANKLIN, RODDY McDOWALL,
CLIVE REVILL, and GAYLE HUNNUTT on location

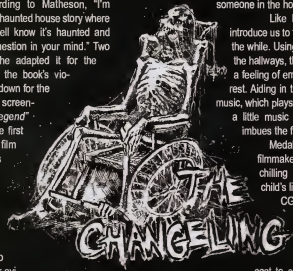
Executive Producer: JAMES NICHOLSON, Producer: RICHARD PATTON
Screenplay by JAMES NICHOLSON, Adapted by RICHARD PATTON
Directed by JOHN HOUGH
©1973 by James Nicholson. All Rights Reserved.

AIP – he died of a brain tumor not long after shooting was completed.

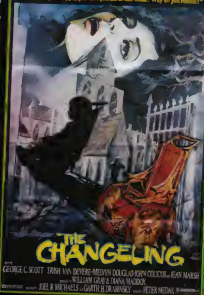
The story deals with a group of people sent into the "Mount Everest of haunted houses" to discover evidence of life after death. A scientist, his wife, and two mediums enter the deceased Emeric Belasco's house, also known as "Hell House," each for their own reasons. In life, Belasco, the "roaring giant" as he was called, filled his house with just about every evil he could come up with, including "drug addiction, alcoholism, sadism, bestiality, mutilation, murder, vampirism, necrophilia, cannibalism, not to mention a gamut of sexual goodies." All the while, Belasco stood back in the shadows and watched.

The small cast makes for a top-notch ensemble. Clive Revill epitomizes the scientific mind, throwing any thought of the supernatural to the wind. It all comes down to science for him, nothing more. Genre fave Roddy McDowall plays Fischer, a physical medium only there to collect his money. The only survivor of the last attempt, Fischer wants nothing to do with the house and refuses to open himself – he knows the power of the house and of Belasco. But the real star is Pamela Franklin, who earned her genre stripes at the age of 11 on her very first movie: Jack Clayton's *The Innocents* (1961). Her character, medium Florence Tanner, is the one the audience feels for as she genuinely tries to help the tormented soul that she finds within Hell House.

Having directed one of Hammer's best offerings two years earlier, *Twins of Evil* (1971), Hough uses a combination of action scares (shaking tables and flying objects), more subdued and moody scenes (low-angle views of the fog-encrusted house and its entrance gate), and simple panning shots throughout the huge interiors with nothing but strange winds blowing some cobwebs about. Throw in some deep moaning, distant voices and the exceptional cast ... you have one hell of a haunted house movie.



"How did she die, George? Did you die in this house? Why do you remember?"



STARRING
GEORGE C. SCOTT, TRISH VAN DEVERE, MELVYN DOUGLAS, KATHY GORMAN, GAYLE HUNNUTT
Screenplay by JAMES NICHOLSON, Adapted by RICHARD PATTON
Directed by PETER MEDAK
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- DONALD GUARISCO, AMG REVIEW



STARRING

Nominated for Best Supporting Actor by the
Academy of Motion Picture Arts & Sciences

CHARLES DURNING

(Dog Day Afternoon, To Be or Not to Be)

LARRY DRAKE

(Darkman, Dr. Giggles)

LANE SMITH

(My Cousin Vinny, Red Dawn)

DIRECTED BY

FRANK DE FELITTA

(The Entity, Scissors)

WRITTEN BY

J.D. FEIGELSON

(Chiller, The Windsplitter)



"Scary as hell!" - Stuart Gordon, Director of "RE-ANIMATOR"

"Terrific script...terrific film!" - Ray Bradbury

"This classic began the whole scarecrow genre."

- HorrorHound Magazine

"Mar-vel-ous! I was terrified!" - Vincent Price

"Now... I fear scarecrows!" - Gunnar Hansen (Leatherface)

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FRIGHT-NIGHT FILM FEST

July 30 – August 1st, 2010

Another Fright Night Film Fest has come and gone, and much like the blistering heat of this smoldering summer, the impact of the show has undoubtedly left its mark. For their fifth annual event, an impressive guest list featuring a full *Fright Night* reunion (fittingly enough), was paired with headline guests such as cult-classic film director/producer Roger Corman and Michael Myers himself (well, Rob Zombie's version), Tyler Mane.

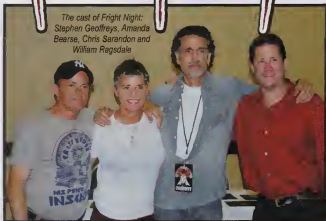
Scott Reininger and David Emge were joined by fellow-Dawn of the Dead alumni (Leonard Lies, David Crawford, Mike Christopher) for a mini-*Dead* reunion. Heather Langenkamp, Amanda Wyss and Lisa Wilcox (from the *A Nightmare on Elm Street* series), as well as Will Sandin (the young Michael Myers), Ken Kirzinger (*Freddy vs. Jason*), and a loaded *Night of the Creeps* reunion (including Tom Atkins, Jason Lively, Jill Whitlow, Steven Marshall and first time guest – Allan Kayser) all

rounded out this impressive guest list.

Plenty of other talent participated in this three-day event (Ari Lehman, Albert Pyun, A. Michael Lerner), the show also featured a killer tattoo room, consistent film screenings and panels, and was highlighted with a special two-night screening of classic films at the local Georgetown Drive-In (including *Death Race 2000*, *Fright Night* and *Night of the Creeps*).

A masquerade ball/costume contest was presented on Friday night, and a special award ceremony was held on Sunday evening after the show awarding Roger Corman the first-ever Fright Night Lifetime Achievement award (which will now be known as "The Corman's").

In all, Fright Night Film Fest 2010 was a successful show, despite the heat, and plans are already underway to present an August event next year that will feature a larger emphasis on pop culture in a special "Fandomfest" convention.



The cast of Fright Night:
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Bearse, Chris Sarandon and
William Ragsdale



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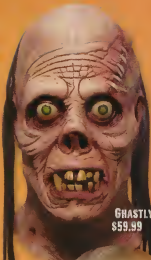


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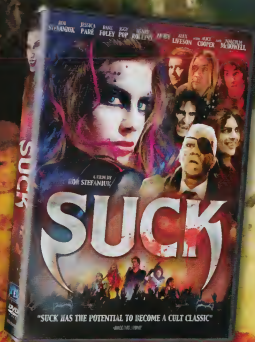
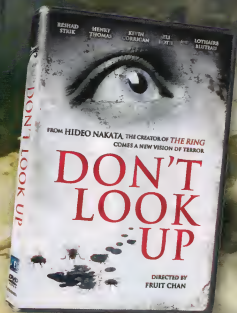
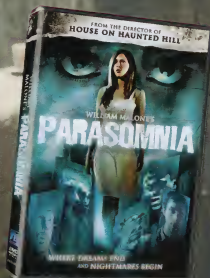
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NEXT ISSUE

We take a journey through the trenches of horror in television, as we look into the world of animated chills, anthological spills and movie-turned-TV series thrills! This in-depth history of at-home horrors is set to include such titles as *Dexter*, *Buffy the Vampire Slayer*, *Beetlejuice*, *The Real Ghostbusters*, *Dark Shadows*, *Alfred Hitchcock Presents* and so many more! We strive to leave no stone unturned as we dig up the remains of some of the best, and worst, TV shows to terrorize you at home.

Speaking of Alfred Hitchcock, 2010 marks the 50th anniversary of (arguably) his greatest cinematic achievement – *Psycho*! We present a special *HorrorHound* Retrospective on this “Hall of Fame” title, including an in-depth look into the merchandising, rare photography and artwork, as well as exploring the latest DVD and Blu-ray treatments of the film (including a give-away of the *Psycho* Legacy DVD from the Shout! Factory). Even the film’s sequels and the misguided TV series (*Bate’s Motel*) will be featured in this in-depth tomb of Norman Bates and his “mother’s” evil deeds. We will even be taking a look into the other film accomplishments of Hitchcock’s storied career, including a special write-up on *The Birds*!

The Italian Hitchcock himself, Dario Argento, will also be the focus of a special article next issue, as we detail the history of this legendary filmmaker from his classics (*Suspria*, *Opera*) to his latest releases (*Mother of Tears*, *Giallo*). Plus all of our regular feature articles: Movie and DVD/Blu-ray news, Video Invasion, toy and comic book news, *Horror’s Hallowed Grounds*, *Kitley’s Krypt*, *Fantasm* and the *HorrorHound* Hall of Fame – will all be available just in time for Halloween! 🍷

CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at mail@horrorhound.com!

Horror Realm

September 17 thru 19th, 2010

Pittsburgh, PA

www.horrorrealmcon.com

(Featuring Frank Henenlotter and a *Basket Case* reunion!)

Cinema Wasteland

October 1 thru 3rd, 2010

Strongsville, OH

www.cinemawasteland.com

(Featuring Herschell Gordon Lewis, Camille Keaton and Carol Speed!)

Spooky Empire

October 8 thru 10th, 2010

Orlando, FL

www.spookyempire.com

(Featuring Danny Trejo, Robert Englund and *A Nightmare on Elm Street* reunion!)

Rock & Shock

October 15 thru 17th, 2010

Worcester, MA

www.rockandshock.com

(Featuring Danny Trejo, George Romero, Ruggero Deodato, Doug Bradley and more!)

Weekend of Horrors

October 15 thru 17th, 2010

Los Angeles, CA

www.creationent.com/cal/woh.htm

(Featuring Bruce Campbell!)

Mr. Hush Weekend of Fear

October 22 thru 24th, 2010

Matamoras, PA

www.mrhush.net/weekend.html

(Featuring Betsy Palmer, Steve Dash and more!)

Chiller Theatre

October 29 thru 31st, 2010

Parsippany, NJ

www.chillerttheatre.com

(Featuring a *City of the Living Dead* 30th anniversary cast reunion and much more!)

HorrorHound Weekend

November 12 thru 14th, 2010

Cincinnati, OH

www.horrorhoundweekend.com

(Featuring Malcolm McDowell, Julian Sands, Linda Blair and a *Re-Animator* reunion!)

*See next issue for more show listings.

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.HorrorHound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.



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When *Alien* burst onto theater screens in 1979, the world would never be the same again. This monster movie of epic proportions took everyone by storm and went on to become one of the most influential horror films of the modern era.

By the late-1970s, the sci-fi picture was hot again, thanks to films such as *Star Wars* and *Close Encounters of the Third Kind*. But these were lightweight fare, and fans were itching for something with "teeth!" When television commercials and teasers featuring an egg ready to crack, accompanied by eerie sounds, audiences were intrigued by what was inside. *Alien* promised something different and exciting, and needless to say, the seeds were sown.

While the premise of the film (space crew gets picked off one by one by a monster) was cribbed from any number of '50s sci-fi shockers, it was the handling of this idea that made *Alien* stick out from the rest of the pack. The cast consisted of a mix of new and seasoned veterans including Tom Skerritt (*The Car*), Veronica Cartwright (*The Birds*) and a fresh-faced Sigourney Weaver who played Warrant Officer Ripley. That character would not only define the *Alien* franchise as much as the monster, but with the emphasis on a strong female role, established a turning point for women in horror films (of course the slasher film nearly wiped all that progress away just a year later, but that's another story). Also for Sigourney, *Alien* helped launch her into an extremely successful acting career including three *Alien* sequels.

The film followed the inhabitants of "The Nostromo," a commercial towing spaceship. While on their way home to Earth (and sleeping in stasis), the seven-member crew receives a transmission from a nearby planet and are awakened to investigate. In ruins, the crew find no sign of life – that is, until a tentacled creature (i.e., facehugger) attacks one of its members, attaching itself to his face and forcing the crew to leave in order to help their mate. Soon after the creature seemingly dies and the crew member is fine ... that is, until another nastier looking creature is hatched out of his stomach and soon grows to impressive stature and becomes a threat to everyone aboard the Nostromo.

Who will survive, and can they stop this space monster before all life on their ship is disposed?

Possibly the single most impressive stroke for the creative team behind *Alien* may have been the acquisition of Swiss surrealist artist H.R. Giger to help design the title creature. Based on a 1976 painting that he did entitled *Necronom IV*, Giger took his ideas a step further to create a movie monster unlike anything witnessed before, or since for that matter. While the unique design of the alien was shocking in and of itself, it was director Ridley Scott's use of said monster that made the difference. With a meticulous set design that incorporated an atmospheric alien world with a state-of-art

HORRORHOUND HALL OF FAME ALIEN



by Dave Kosanke

space ship, Scott wisely decided to combine these two elements with the creature so that everything blended into one another, leaving people guessing as to what or where the thing would strike next.

Going ever further, we get to witness the beast grow from inception to a full-sized monstrosity all in the same film. The embryonic stage, dubbed the facehugger, gave birth to one of the all-time great shock scenes in horror history when it busts its way out of Harry Dean Stanton's chest. From that point on, all bets were off as the slimy beast grew into a row of sharp teeth, acidic blood and an insatiable appetite for human flesh!

Everything came together for Scott and company to knock audiences out of their seats that fateful summer. I can relate since I was one of them, literally running for the exits because I couldn't take it anymore. *Alien* remains the single most frightening movie I have ever seen in a darkened movie theater. Of course, I wasn't the only one filling out seats in those dark theaters as *Alien* went on to gross over \$100 million worldwide – and that's 1979 money! But the impact didn't stop there, as the powers-that-be saw a potential franchise, not to mention the other fans who would take the *Alien* universe even further with a rash of ideas that knew no limits, infiltrating nearly every aspect of the multi-medium spectrum from toys to

comic books to video games that shows no signs of slowing down anytime soon.

Beyond *Alien*'s own universe, the film also ignited a storm of rip-offs and wannabes – all professing to be something original (ironic since *Alien* itself was based off older productions). Most of these offsprings were entertaining in their own right, and only established the idea that imitation is the sincerest form of flattery. Within the *Alien* world, star Sigourney Weaver went on to become one of the biggest actresses in Hollywood (starting in everything from *Ghostbusters* to last year's mega-hit *Avatar*), even scoring an Oscar nomination for her returning portrayal as Ellen Ripley in *Aliens* (1986). As for director Ridley Scott, he went on to produce more of this era's greatest films, including *Blade Runner*, *Thelma & Louis*, *Gladiator* and *Black Hawk Down*.

Alien proved that you can take a well-worn idea and craft something totally fresh out of it when all of the creative components come together, creating what some refer to as "movie magic." Fans could also debate the merits of what *Alien* exactly was – horror, thriller or science fiction? The line was clearly blurred this time, and most would come to the conclusion that it incorporates them all. In the end, however, *Alien* stuck with everyone who saw it, and remains a bonafide inductee into the illustrious *HorrorHound* Hall of Fame. Hell, you could even induct just the alien itself, as one of the all time great movie monsters that I'm sure would go straight to the top five for most fans. Make no mistake about it, *Alien* is one mother of a monster movie, and always remember that in space no one can hear you scream! 🖤



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